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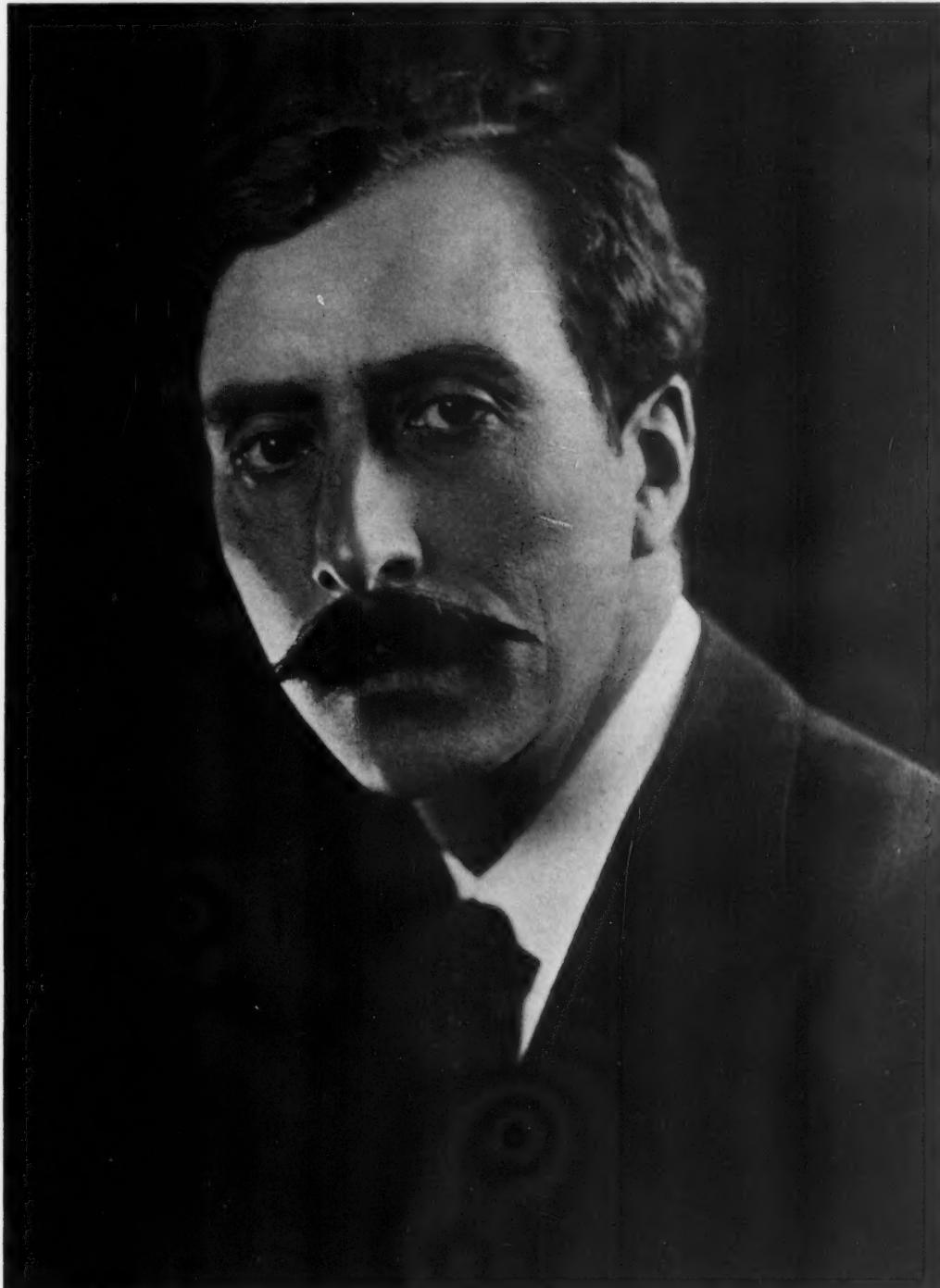
Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XC NO. 9

NEW YORK, THURSDAY, FEBRUARY 26, 1925

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MUSICAL COURIER

NEW YORK, THURSDAY,
February 26, 1925

VIENNA PUBLIC SAYS "NO" TO MASCAGNI'S YES

Only Critics Approve of Italian's Operetta Attempt—Opera and Concert Life Both in Critical State—Katharine Goodson Triumphs in an Old Field.

Vienna, January 29.—Austria is the land of leisure, and Vienna, verily, is its capital. Mozart, revolutionary of his time, was driven from here and not accepted until his name was famous the world over; with Wagner, Bruckner and Mahler, it was much the same story. The good Viennese hate new ideas, they find them uncomfortable and annoying, until they have become gospel through the acknowledgement of the world at large.

But there is no city in the world more ready to pay hero worship to outlived or, at least, acknowledged geniuses, and none more inviting to choose as a resting place on faded laurels. The wise ones know that, and come here to reap honors and lucre long after the rest of the world has stopped taking them seriously.

The latest recruit to the long list of belated Viennese stars is Maestro Pietro Mascagni. He has learned the lesson of his open air venture into Verdi's *Aida* last summer. Berlin made nothing of it, and of him, but Vienna idolized him. So good old Mascagni hastened back here quickly to pluck what fruits were still left, and we have had a veritable Mascagni season for the last few weeks. Mascagni at the Staatsoper, as conductor of *Aida* and *La Traviata*—as star guest—and again as conductor of his own ill-fated *Amico Fritz*; Mascagni signing autographs on the streets and in the offices of our daily and weekly sensational papers, with the ever ready camera man near at hand to pass the historic moment to posterity; Mascagni appearing as patron of a fashion ball, with his ubiquitous fountain pen in hand and eager to distribute pictures with his priceless signature.

It was an advertising campaign which would make the late P. T. Barnum blush with envy—but it proved just a little bit too much in speed for the conservative Austrians, for with all this noise the première of *Amico Fritz*, which the maestro directed at the Staatsoper, drew a mere handful of people who did not look as though they had paid the exorbitant prices in order to witness this old piece. Exactly thirty-two years ago Vienna partook of its doubtful charms and found it a rather tiresome affair. Times and tastes have changed since then, but the verdict of Vienna on this Mascagni output has remained unaltered. It was a pompous funeral of a dead hope.

"YES!"

And now it is Mascagni as composer-conductor of his operetta, *si (Yes)*, which the Bürgertheater has given a lavish production. The title is strange, yet it is the one good joke of the whole affair. "Yes" is the by-name of a little cabaret dancer who cannot say "no" to any man. Here the joke ends, for the rest is the typical comic opera plot current on the Viennese (and other) stages for ever so many decades. There is the inevitable young duke, or count, or baron, who falls heir to an immense fortune on the condition that he bid farewell to the gay life of a bachelor. He marries little Yes, whom he believes just light hearted enough to agree to a divorce immediately after the wedding. But, for the first time in her life, Yes says "no"; she falls in love with her sham-husband and refuses to grant him the coveted divorce. Needless to say, she gives in at the end, and while the duke, or count, or baron, goes off to marry a young duchess, or countess, or baroness with whom he has meantime become infatuated, little Yes stays behind with many tears and sighs, to return to the "gay" life of the *Follies Bergères*.

For once "he" and "she" do not get each other at the end, and the usual march finale is replaced by a sentimental episode. But the effect of such sentiment is weakened by the many sentimentalisms which preceded it, both in the book and in the music. The lyrical element predominates in Mascagni's score, which is operatic, for the most, rather than "light"; there are lovely, if none too original duets, and a sentimental waltz, not to speak of an effective new Intermezzo (shades of *Cavalleria Rusticana*!), and all this is nice if not exciting.

But Mascagni's weakness in his new field of endeavor becomes apparent when he attempts to write real operetta music. Here any of the successful composing mediocrities surpasses him in originality, and a Lehár or a Fall in gracefulness and taste. The "Mascagni renaissance" which Vienna is now forced to witness, certainly will not count Yes among its successful ventures. The press, or the majority of it, said "yes" to Yes, but the public said "no"; and the public decides.

THE OPERATIC CRISIS

While Mascagni has not succeeded in providing the Staatsoper with a box office magnet, the other performances of the house have equally failed in drawing the crowds. Schalk, the new sole director, is fighting a heroic battle against public apathy, but he is fighting in vain. Certainly the general economic depression, which has assumed unprecedented proportions, has a great share in this deplorable state of things, and a portion of the press, with its untiring

attacks upon Schalk, is doing the rest. Moreover, the admission prices are much too high, and the material reduction which Schalk has been advocating for some time past, but which the government "boss" of the house has so far frustrated, may do a good deal to relieve the difficult situation of the house.

Your correspondent has always claimed, and events prove him right, that the principal error committed by the Strauss management consisted in a tendency to cater to the wealthy foreigners instead of the native music lovers, who form the stock of the Staatsoper clientele. To regain the goodwill of the latter, now that most of the foreigners have left, must be the principal aim of the management. The visiting strangers, from the provincial towns of America, England or France, were willingly enough impressed by the gorgeous

two or three nights of the week when Director Schalk himself appears at the desk—witness a recent revival of *Der Rosenkavalier*, which the writer happened to attend. Aside from Richard Mayr's tremendously vivid Baron Ochs, Gutheil-Schoder's infinitely cultivated Octavian, and Schumann's graceful Sophie, the performance was simply deso-

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GIOVANNI GALLURESE, NEW AT METROPOLITAN, PROVES DISAPPOINTING

Fine Qualities of L'Amore dei tre Re Are Lacking in This, Montemezzi's First Opera—Music Well Made But Not Appealing—Libretto Stupid and Old-Fashioned.

To produce a man's works in reverse order is rather trying, unless the man is a genius of the first order whose output has been so massive and so powerful that his youthful strivings possess for us a historical interest.

In the case of Montemezzi this does not apply—at least not yet. In years to come he may be so famous and so important that the works by which he learned his art will have an interest for us, just as it is of interest today to see the genius of Wagner peeping out through his *Liebesverbot*, *Die Feen* and *Rienzi*.

When L'Amore dei tre Re was given here a few years ago the impression was that of a fine dignity of style, an originality of dramatic line, excellent orchestra writing which merged the voice and the orchestra into occasional bits of unexpected symphonic beauty. There were no set arias, no very striking musical ideas. But there was a substance of pleasing musical thought, and a complete and delightful absence of the hackneyed emotional effects which sound so out of place in modern opera.

When it was announced that a "new" work by the same composer was to be heard at the Metropolitan a great deal of interest was aroused—until it was learned that this "new" work was actually not new at all but twenty years old, and constituted, in fact, Montemezzi's first operatic attempt. Then wonder was expressed. One was puzzled to know why, if it was good, it had not reached the Metropolitan sooner, or why, if it was not good, it should ever have reached the Metropolitan at all?

And, having seen it and heard it, that wonder remains. One will not deny Giovanni Gallurese its merits—very decided merits—but that is very far from saying that it is a worthy successor to L'Amore dei tre Re. It possesses none of the things this latter—and later—opera offers. It offers many things which this latter opera carefully avoided, among them a very poor, stupid and old fashioned libretto, and a whole catalogue of musical operatic formulae, which one might expect a beginner to make use of, and which Montemezzi wisely abandoned after this youthful experiment.

The story of Gallurese, its costuming, the entire construction of the libretto, leave an impression of the ancient time—the good old days of operatic banditry, gun shots on and off stage, and orchestral effects that were already well known in the days of Rossini. There is also patriotism, and William Tell comes to mind. There are likewise folk-dances—done, upon this occasion in the Metropolitan Opera House Russian costume, at least that is the way it seemed to us in our ignorance of what sort of costumes the Corsican peasantry may have worn in the seventeenth century. There is also a church scene—on the church steps—with acolytes in red, edged with lace, marching around—and very mature ladies most of them were, too!

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BOSTON SHOWS KEEN DELIGHT IN KOUSSEVITZKY'S MODERN FRENCH PROGRAM

Roussel's Symphonic Poem, For a Spring Festival, Is Played for First Time in Hub City—John Charles Thomas, Soloist With Orchestra—Goodrich Conducts People's Symphony

Boston, February 21.—Contemporaneous French composers had their innings at Symphony Hall, February 13 and 14, when Koussevitzky led the Boston Symphony Orchestra in a program drawn entirely from Gallic sources. Opening with Rabaud's impressive and finely conceived Nocturnal Procession, inspired by the poem of Lenau, the Russian conductor gave it a memorable reading, technically and emotionally. There followed the austere, masterfully written—though hardly stirring—symphony in B flat major of d'Indy. Music of this nature is alien to Mr. Koussevitzky's spirit: it is too far removed from terra firma and emotional existence.

For novelty the Slav leader presented Roussel's symphonic poem, For a Spring Festival, played for the first time in Boston. Mr. Roussel plys his trade of music making skill-

fully enough. But one finds little in his music to stir the imagination, to engross the ear—indeed, to hold the attention. Mr. Koussevitzky brought the concert to a brilliant close with a thrilling performance of Dukas' warmly imaginative, sensuous dance poem, The Peri.

At the third concert of the Monday Evening Series, on February 9, in Symphony Hall, John Charles Thomas, baritone, was the soloist. Mr. Thomas was heard in two familiar airs—Eri tu, from Verdi's *The Masked Ball*, and Vision Fugitive, from Massenet's *Herodiade*. Music of this type is admirably suited to the voice, style and dramatic imagination of this admirable singer. His progress in grand opera will be well worth watching. Mr. Thomas was repeatedly recalled by an obviously delighted audience. For

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SARAH ROBINSON-DUFF,

distinguished international teacher of singing and author of the well-known book, *Simple Truth Used by Great Singers*, dedicated to her first pupil, Mary Garden.

PADEREWSKI'S VISIT AND PUCCINI COMMEMORATION ABSORB ROMAN AUDIENCES' ATTENTION

Zemlinski's Conducting Fails to Impress—Classic Programs Prevail

Rome, February 2.—The great events of this busy musical season have been the two Paderewski concerts and the Puccini commemoration. These have almost completely absorbed the public's attention, so that everything else has seemed unimportant. Never has the Augusteo seen such enthusiasm as when Paderewski played; never have there been such crowds gathered in ecstatic adoration, not only of the artist, but also of the man, the patriot, the philanthropist, who in the war has helped artists in want, and who now daidians to accept any remuneration for his wonderful playing. Paderewski's two concerts were such a financial success that—so it is rumored—the deficit of the entire Augusteo season will be wiped out.

Paderewski remained in Rome several days after the concerts, visiting the Pope and playing an elaborate program before him and a few cardinals. Pius XI, by the way, is an old friend of Paderewski (if one may speak so familiarly of the Pope), for he was Papal nuncio in Warsaw when the pianist was prime minister of Poland. After his visit to the Vatican, Paderewski went to the capitol, where Senator Count San Martino and Senator Cremonesi, with many other notables, gave a sumptuous reception in his honor. He also paid a visit to the widow of Sgambati, and to Mussolini, who kept him for over an hour.

COURT AND GOVERNMENT HONOR PUCCINI

The Puccini commemoration at St. Mary of the Angels and at the Teatro Costanzi, under the auspices of the government, with the King, Queen, Queen Mother, the Heir Apparent, the two Princesses and the entire court present, has already been recorded in the MUSICAL COURIER. The music in the ancient church was under the auspices of the Societa Filarmonica, of which Puccini was an honorary member for many years. The government did things royally. The fact that Puccini was a fascista was perhaps not without influence upon the opulence of the function.

Not less wonderful was the commemoration at the Costanzi. Again both court and government were present in full. Le Villi, his first, and Gianni Schicchi, his last completed opera, were performed. Le Villi, it is said, was originally refused at a competition on account of the "terribly bad writing." But Boito and some friends had the opera performed and so introduced Puccini to the public of Milan in 1884. It is, when all is said and done, a youthful work, full of strange contrasts and lacking in unity.

AN IMPRESSIVE MOMENT

Gianni Schicchi, the last part of the Triptych, on the other hand, represents the acme of Puccini's creative technic, and there could not have been a finer climax in this homage to his genius. Maestro Vitale conducted both operas with an appropriate sense of balance, and the artists were all well chosen. During one of the intervals the theater was darkened, while a large portrait of Puccini, adorned with laurel wreaths, appeared on the stage. The public remained in silence, as if in prayer.

The commemoration operas, by the way, have been repeated several times as regular performances and have had to be given at popular prices. They have now been followed by La Fanciulla del West, with Crimi as Johnson, Maria Wroblewska as Mimì, and Parvis as the Sheriff.

ZEMLINSKI'S RAPID BEETHOVEN

The conductor of the last two Sunday concerts at the Augusteo was Alexander Zemlinsky, of Prague. The first of his two programs was by far the best, though he took Beethoven's Fifth at such a quick, nervous pace that it ended about twenty minutes sooner than usual here! His Mozart lacked charm, but he redeemed himself with Wagner, especially the Siegfried Idyll, which was so beautifully played that the endless repetitions of the principal themes did not seem boresome for once.

Except for a few episodes in Korngold's Much Ado About Nothing Suite, the second concert was a great disappointment. Strauss' Sinfonia Domestica fell absolutely flat, and there was but one recall—honoris causa—at the end, whereas at the first concert Zemlinski had very warm applause. The next conductor is Michael Balling, of Darmstadt. Meantime we have had Gaspar Cassado, a remarkable young Spanish cellist, as soloist under Alfredo Morelli's baton, and he has been duly acclaimed.

CHAMBER MUSIC

Rome has the opportunity of hearing most of the fine European quartets, such as the Léner, the Busch, the Pro Arte and the Zimmer, and is therefore quite able to judge. The latest visitors, the Buxbaum Quartet of Vienna, did not come fully up to expectations, though the

cellist, Buxbaum, formerly of the Rosé Quartet, is a very remarkable artist. The Florentine Trio, on the other hand, earned a veritable ovation with its fine playing of Beethoven, Couperin and Rameau; and it also introduced a trio by Amilcare Zanella, which was much applauded.

D. PATTISON.

SPANISH ACADEMY ADMITS ARBOS TO MEMBERSHIP

Distinguished Violinist, Conductor and Pedagogue, Makes Interesting Inauguration Speech—Some Orchestral Novelties Heard in Madrid

Madrid, February 1.—A few days ago an event took place here which will doubtless arouse interest beyond the borders of Spain. Enrique Fernandez Arbós, eminent violinist and conductor, was solemnly admitted to the Royal Academy San Fernando of Fine Arts. Born in 1863 at



ENRIQUE F. ARBOS,

eminent Spanish conductor, who has been made an Academician.

Madrid he studied under Monasterio, under Vieuxtemps in Brussels and Joachim in Berlin, practised his art for some years in Germany, Spain and, from 1891 in London, as professor in the Royal College of Music. After his definite return to Madrid he has been extensively active at the Royal Conservatory and as conductor of the Symphony Orchestra. He is, altogether, perhaps the leading musical personality of Spain.

For his inaugural speech Arbós chose as his theme the violin, in respect of technic and interpretations, and its relation to the development of music. In this most interesting lecture (which is also appearing in print) he emphasizes especially the close relationship between brain and technic, and shows that the acquisition of a technic does not altogether depend upon the amount of practice devoted to it. The final result, Arbós claims, depends upon the manner in which the problem is attacked at the very beginning. With real talent it is possible to play according to various methods, and technical errors—faulty position, etc.—are not unusual, even with great virtuosi. But they are errors nevertheless, and what violinists need is a complete anatomical knowledge, besides physical ability and

training of the brain. He calls for the formulation, once for all, of a definite system which would be a scientific key to all difficulties.

This stimulating address found enthusiastic response, and was answered by the director of the Royal Conservatory, Antonio Fernandez Bordas, also an eminent violinist.

UNKEPT PROMISES

Musical life this season has brought little in the way of novelty. The Opera is going along in the usual rut, and so far has kept none of its promises. In the series of concerts conducted by Arbós with the Opera orchestra we have heard for the first time Arregui's Impresiones Populares, Sarda's Encantamiento de Genil, and Bax's Tintagel. Of these I like best the first—delicate mood pictures with the use of folk themes.

Perez Casas with the Philharmonic Orchestra too, has brought out some new works, among which Garcia de la Farra's Triptico Gallego and Paredes' Atardecer Andaluz are eminently worth noting.

DR. EDGAR ISTEL.

DRESDEN HEARS A STRAVINSKY NOVELTY

Kubelik, Friedman, Amato, Painter and Goodson Enjoyed—Andrea Chenier Premiere a Success

Dresden, January 18.—Several world-renowned artists, including Kubelik, Ignaz Friedman and Pasquale Amato, inaugurated the musical New Year here. Kubelik drew, as of yore, a large and enthusiastic audience, though of course, it did not fail to find out that the last ten years have not passed by without leaving traces on his interpretation and his once fabulous technic. Kubelik achieved the greatest success with his own concerto in D minor, a brilliant and interesting work. Ignaz Friedman set all Dresden on fire with his tremendous Chopin evenings, three in succession, and Pasquale Amato repeated his successes of the last season at the Dresden Opera. Among other roles, his Alfio (Cavalleria) was particularly interesting.

TWO NIGHTINGALES

Stravinsky's Chant du Rossignol, the novelty of the last symphony concert, under Busch, was received with signs both of approval and indignation, while the critics acknowledged the composer's genius and originality in full.

While the German conductor of our chief orchestra propagated this Russian version of Andersen's fairy-tale, a Russian conductor, Issai Dobrowen, brought out a German setting of the same story, namely that of Anton Winteritz, who has treated it as a melodrama-recitation with musical background.

DR. WÜLLNER ILL.

Dr. Ludwig Wüllner was to have "created" it, but was taken seriously ill (much to the disappointment of the audience, for Wüllner is still one of the biggest drawing cards in Germany). So Dr. Waldemar Staegemann replaced him at a few hours' notice and did exceedingly well. The setting is clever, and the music, while not very distinguished, aptly illustrates the witty tale.

Another modern work, Pfitzner's piano concerto, originally played here by Giesecking, was essayed at the Roentgen Orchestral Concerts by Anton Rhodes—a thankless task, for Pfitzner seems to remain caviare to the general.

ELEANOR PAINTER SCORES AS BUTTERFLY

Dresden, February 2.—It is a particular pleasure to record that three visitors from Anglo-Saxon countries who have appeared here last week all proved to be first-rate artists and earned well deserved praise, both from public and press. Eleanor Painter, guesting as Butterfly at the Dresden Opera, evinced histrionic and vocal powers of rare distinction. Her fascinating presentation of the part, as well as her acting and appearance, were something to remember, while her voice and vocal technic aroused great attention and admiration.

KATHARINE GOODSON CAPTURES AUDIENCE

Katharine Goodson repeated the success she had here eleven years ago. Virtuosity, temperament and physical power are her outstanding attributes, and by means of these she won her audience immediately. Her program—a model of its kind—was made up of Brahms, op. 119, Schumann, op. 17, Chopin, and pieces by Palmgren, Dohnányi and Hinton. Hinton's Fireflies could easily figure on pianist's programs as a tour de force.

ANDREA CHENIER PREMIÈRE A SUCCESS

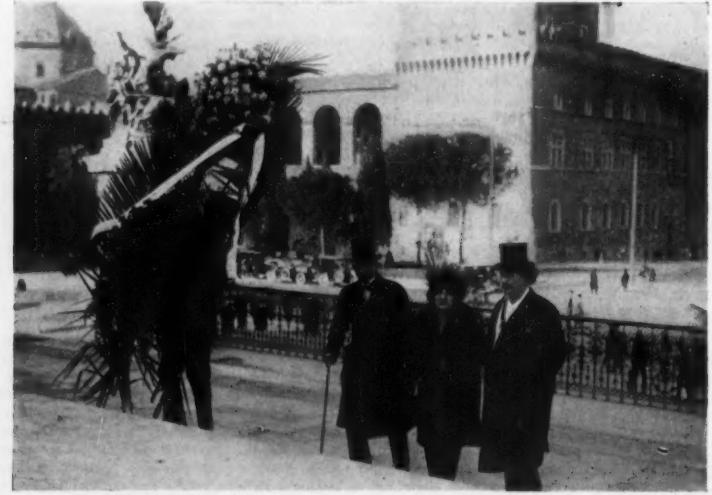
The first Dresden première of Giordano's Andrea Chenier, under Busch's guidance, was a striking success, due largely to the inherent vitality of this truly Italian music, but also to the excellent stage production, beautiful costumes and

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PUCCINI MEMORIAL AT ST. MARY OF THE ANGELS.

The crosses indicate the King (who has his back turned to the camera), the Queen, and the young Prince. (Parry-Pastore photo, Rome.)



PADEREWSKI, HIS WIFE, AND THE POLISH MINISTER, ascending the monument to place the enormous wreath (which is being carried ahead of them) before the unknown soldier's tomb. (Parry-Pastore photo, Rome.)

VIENNA PUBLIC SAYS "NO" TO PIETRO MASCAGNI'S "YES"

(Continued from page 5)

late, with Helene Wildbrunn delivering a cumbersome, unpoetic and graceless Princess, and Kapellmeister Reichenberger striving vainly and without skill to hold the ensemble together. And what stage management!

But the troubles of the Staatsoper are naught unto the condition of the Volksoper. There is a daily pay roll of some sixty million crowns, with receipts varying from ten to thirty millions—and no one there to back the house financially as the government still does with the Staatsoper. Despite such desperate circumstances, Dr. Stiedry actually managed to bring out a première of Braunfels' opera, *The Birds*, which is a German musical poet's romantic conception of the purely satirical old Greek comedy of Aristophanes, trimmed with Wagnerian and Straussian musical elements, but with a finely poetic and tasteful work of decided worth. The scenic environment and the ballet were of the poorest sort, as was to be expected under the present condition of the house; the stage management was superfluously uninspired, and the soloists for the most mediocre or less.

Notwithstanding the efforts of Dr. Stiedry and of Josef Reitler, the receiver of the bankrupt house, it is apparent that the situation of the Volksoper is hopeless and that whatever money they may still succeed in raising will be a dead investment. There simply is no public for the Volksoper in the present economic state of the city, and to suppose that

the Volksoper alone will survive while new theaters are collapsing literally each week is an optimism which is entirely unfounded.

AND THE CONCERT CATASTROPHE

The present debacle of the amusement business in all its forms, has not spared the concert field, either. The halls are empty, although the concert business is the only branch which has not yet reached pre-war parity, as far as admission prices are concerned. The accent is on "admission," for the expenses of the concert-givers have long since exceeded the pre-war gold standard.

Just now the press is full of speculation upon this state of things, and the various comments on the matter generally wind up with attacks upon a certain Viennese concert bureau trust which has all but monopolized the local business. This concern has established luxurious premises and engaged a host of employees, among them, it is stated, no less than nine (!) directors, one general director and one president. The enormous cost of such an establishment is, of course, borne by the concert-givers, who in return reap empty halls and a few criticisms which are, moreover, often not of the sort to make their investment a paying one. The trust controls virtually all of the first class halls and is thus holding full sway over the local market, and in a position to make its own prices.

There seems to be only one way out of this trouble, viz., the one suggested by the local press: the municipality of Vienna ought to open the many halls in their possession, and so enable the débutants to make their appearances at lower expenses. But whether the municipality will be in a position also to supply a sufficiently skilled man able to man-

age the indispensable advance heralding and the hundreds of details connected with the management of a metropolitan recital, remains an open question. And there is the hitch.

KATHARINE GOODSON TRIUMPHS

Of the comparatively few foreign artists of repute who have braved the present critical situation at Vienna, Katharine Goodson was the one who caused more than a casual ripple on the surface of current musical events. This eminent Anglo-American artist had not been heard here for twelve or more years, and had the satisfaction now of returning as a mature and commanding artist to the city which knew her—the then "Kitty" Goodson—as one of the great Leschetizky's favorite pupils. Of all the pianists of the day (and particularly of the woman pianists of our generation), Katharine Goodson is one of the very few to combine a tremendous physical power and awe-inspiring technical equipment with that superb gift—so rare in our times—of transforming the piano from a more or less mechanical and deftly constructed system of technical devices into a living, breathing being.

The poetic charm which Miss Goodson bestowed upon her Schumann (the great C major fantasy) and the big, broad conception which she gave of Brahms' D minor concerto—a colossus with feet of clay—marked the poles of her versatility and spiritual capacity. In the latter piece the orchestral accompaniment was conducted by Director Franz Schalk. It remained for the third subscription concert of the Buxbaum Quartet, however, to disclose her wonderfully sympathetic and finished chamber music style, in Brahms' F minor quintet. The unanimous success which Miss Goodson found with press and public was a tribute to a striking personality and a finished artist.

PAUL BECHERT.

Foreign News In Brief

ANOTHER CENTENARY

Rome, February 1.—Naples has just celebrated the centenary of Giacomo Tritto, composer of about forty operas, but more important as the teacher of Bellini, Spontini, Raimondi, and possibly also Meyerbeer, at the Naples Conservatory. D. P.

THE BEGGARS' OPERA

Vienna, February 1.—The bankrupt Volksoper, where the receiver, Josef Reitler (formerly critic of the Neue Freie Presse), has established a firm régime and will probably shortly be made permanent director, or codirector with Dr. Stiedry, is said to be picking up. Receipts are improving, and the first novelty of the season, Braunfels' *The Birds*, under Stiedry's baton, saw a full house. A recent sold-out performance of Die Fledermaus, with Leo Slezek and Selma Kurz as guests, was made the occasion for a public collection during intermission, initiated by a local paper, the proceeds being intended to keep the Volksoper going. P. B.

YOUNG DANISH COMPOSER ENTERS GERMAN OPERA FIELD

Marye, January 31.—A three-act opera by Ebbe Hamerik has recently been produced here with fine success. Its title is Stepan, and the text (originally Danish) is by F. Nygaard. L.

SOMETHING NEW FOR COVENT GARDEN

London, February 6.—Covent Garden, our Royal Opera House, is to be turned into a dance hall for the next two months. The lease has been acquired by B. N. Brook of the Olympic Dance Club, and the hall is to be open to the public on February 18 next—the dance floor being taken from Olympia specially for the purpose. It is understood that this arrangement will in no way interfere with rehearsals for the forthcoming opera season. G. C.

MR. COBBETT ENDOWS A GOLD MEDAL

London, February 2.—W. W. Cobbett, the donor of various prizes for chamber music composition, which have stimulated creative activity in certain neglected directions in England, has endowed a gold medal to be awarded annually "for services rendered to art" by the Master of the Musician's Company. The first medal has been awarded a few days ago to T. F. Dunhill, composer of chamber music. S. P.

MILAN PAYS HOMAGE TO PUCCINI'S MEMORY: OPERA AT LA SCALA AND CARCANO FLOURISHING

Two Memorial Concerts Given—Bohemé, Traviata and Andrea Chenier Attract Particular Attention at La Scala—Foreigners Win Praise at the Carcano, Including Robert Steele, an American

Milan, January 26.—At La Scala, week ending January 4, seventh week of the season, the following operas were given: Tuesday evening, last performance of Walküre; Wednesday, repetition, and Saturday evening, last performance of Carmen; Thursday evening and Sunday matinee, repetitions of La Cena delle Beffe; Friday evening, repetition of La Bohème; Sunday evening, repetition of Mefistofele.

A special performance was given on Monday evening, December 29, in commemoration of Giacomo Puccini. The special program arranged by Maestro Toscanini for this sad event was as follows: The intermezzo from Le Villi, for orchestra and female chorus; preludio corteo funebre, from the third act of Edgar, for orchestra, chorus and soprano; and the entire opera of La Bohème (first time this season). In the cast of La Bohème were Aureliano Pertile as Rodolfo, Benvenuto Franci as Marcello, Fernando Autori as Colline, Leone Paci as Schaunard, Maria Zamboni as Mimì, Inez Ferraris as Musetta, Quinzi Tapergi as Benoit and Alcindoro. The house was filled to overflowing; many thousands were turned away. Toscanini took his place at 8:30 precisely; the curtain was raised at once disclosing the full chorus, dressed in black, and twenty children dressed in white, grouped in tiers with a beautiful life size painting of Puccini in the center. This painting, ordered by Toscanini, was executed by Giacomo Grossi. The setting was the interior of an old style Cathedral; it made a deep impression. The intermezzo from Le Villi came first, the orchestra, female chorus and children doing full justice to this jewel of a youthful genius. Then followed a full minute of complete silence, all the house standing to pay this respectful tribute to the late departed and much loved composer. Next came the funeral march of Elgar, Hina Spani singing the soprano solo with exceptional feeling and expression. The full chorus interpreted with fervour and true feeling this great lament; it has seldom if ever been sung as beautifully. The orchestra was superb, responding with the chorus to the great masterhand of Toscanini. After these two numbers came an intermission.

Muzio telegraphed to Maestro Toscanini her regret at not being able to be present and take part in this com-

memoration. She sent an offering of 10,000 Lire (\$450) to be added to the fund for the Puccini monument.

All the artists gave of their best to La Bohème. The Rodolfo of Pertile is an enjoyable one. Franci as Mardonio was at his best vocally and artistically. Autori marked another success with his interpretation of Colline, and the Schaumard of Paci was excellent. Maria Zamboni, as Mimì, was exceptionally good; she has a beautiful fresh voice of unusual quality and interpreted the role with great feeling—her death scene was very impressive. Inez Ferraris, the Musetta, filled the requirements. Tapergi, in the two roles Benoit and Alcindoro, was adequate. The scenery was beautiful, especially the second act by Grandi, which included a real carousel with people riding on it. The whole was of immense effect. The costumes were tasteful and full of color. Much credit is also due Forzano, the stage manager, and Caramba for the lighting effects. Toscanini gave an inspired reading of the beautiful score. Throughout the opera the audience displayed much enthusiasm and called the artists many times before the footlights.

At La Scala, during the week of January 11, the following operas were given: Tuesday, repetition La Bohème; Thursday evening and Sunday matinee, Mefistofele; Saturday evening, La Cena delle Beffe; Sunday evening, dress rehearsal of Il Trovatore, Toscanini conducting, after which he ordered the opera laid aside for the present. Reasons, unknown.

At La Scala during the week ending January 18, were these offerings: Tuesday and Sunday, La Bohème, and Thursday, La Cena delle Beffe. It was the seventh and last performance of the last named and successful opera for this season as Hipolito Lazaro finished his contract with La Scala and sailed for Barcelona, Spain, on January 23, where he is to fill a special engagement at the Teatro Liceo. Friday evening there was a repetition of Mefistofele; Saturday evening came the first performance of La Traviata. In the cast of Traviata were Gilda Dalla Rizza as Violetta, Piero Menescaldi as Alfredo, Enrico Molinari as Germont, Gina Pedroni as Flora, Cesira Fer-

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Foreign News In Brief

PIERRE MONTEUX MAY DIRECT MONTE CARLO OPERA

London, February 9.—Leon Jehan, who has been for some years musical director at the Monte Carlo opera house, is giving up his post at the close of the present season; it is rumored that Pierre Monteux may take his place. Mary Lewis, who did so well with the British National Opera Company last season, has been repeating her success under Jehan on the Riviera. G. C.

GOOSSENS CONDUCTING BRITISH NATIONAL OPERA

London, February 1.—Eugene Goossens is announced to be the chief conductor of the British National Opera Company's spring tour, which opens at Bradford tomorrow with Vaughan Williams' *Hugh the Drover*. His coadjutors are Dr. Malcolm Sargent and Aylmer Buesst. S. P.

ST. CECILIA ACADEMY ANNIVERSARY

Rome, February 1.—Tomorrow the conservatory of the Accademia Santa Cecilia celebrates the thirtieth anniversary of the foundation of its famous concerts, and the inauguration of the hall, repeating the identical program that was played at the first concert, February 2, 1895. Count di San Martino will deliver a short oration. D. P.

LONDON COUNTY COUNCIL PLACE CONCERTS IN REGULAR CURRICULUM

London, February 4.—The London County Council has now recognized attendance by the children of concerts in school hours as part of the regular curriculum. Over a thousand of these board school children listened for the first time yesterday to the delights of orchestral music which was played by the Audrey Chapman Orchestra under the direction of Frank Bridge. The concert was organized by the Battersea Borough Council in conjunction with the People's Concert Society, and took the form of a lecture-concert, the program including two movements from Grieg's Peer Gynt Suite, three movements from Bach's Suite in D, and one of the delightful Sea Chanties edited by Sir Richard Terry, in the singing of which the audience joined lustily. The scheme has been taken up with great approval and enthusiasm, numbers of children having to be refused admission owing to the large demand for seats. G. C.

PROKOFIEFF CONCERTO, PLAYED BY SZIGETI, CREATES SENSATION IN AMSTERDAM

Walter Continues Mahler Symphonies After Mengelberg's Performance of Eighth—American Artists Please

Amsterdam, February 1.—Prokofieff's violin concerto, played by Joseph Szigeti, created somewhat of a sensation here, and made the conservative Dutch audience sit up and take notice. Modern and daring in its conception, this work is of extraordinary interest. In its second movement one is reminded somewhat of Stravinsky, but not for long, and perhaps only by reason of the intense Russianism of both composers.

The colors and rhythms are remarkably original, and the concerto seems to require a technic quite other than is usually demanded of a violinist. Szigeti played it with perfect mastery, and although he had the misfortune to break a string in the middle of it, he coolly seized the concertmaster's instrument and "carried on"; he had a spectacular success. Truly a remarkable artist!

A NEW PIANO CONCERTO

Another concerto has been added to the literature of the piano, namely by Emil Bohnke, young Polish-German composer whose name, despite moderate and even conservative methods, is slowly gaining prominence. The work was played by Edwin Fischer, that giant performer hailing from Switzerland, and was conducted by the composer himself. It is a good, healthy composition of the modern German school, rather heavy in orchestration and showing a strong sympathy for Brahms. However, it is perhaps nearer to our mentality than the rather vague meanderings of the younger Frenchmen, and in any case it was cordially received.

Fischer also played the first concerto of Beethoven, and one may safely say that there are just five virtuosi possessing his really great qualities.

BRUNO WALTER IN MENGELEBERG'S PLACE

Mengelberg's place has, since he has once more left us

for America, been filled by Bruno Walter, who is like Mengelberg himself a leading disciple of Gustav Mahler. The Dutch public's love for Mahler has apparently not abated, and Walter has lost no time in continuing the cycle of Mahler symphonies begun by Mengelberg, who said farewell with a magnificent performance of the famous eighth, the Symphony of the Thousand. (Whatever one may say of the work, there is no doubt that there is no one who can exhibit its beauties as Mengelberg can.) Walter has thus far given us the third and fifth symphonies, also in an authoritative way.

We have heard from him also Berlioz, Strauss, and a symphony of Haydn (in B flat major), which was never heard here before. This last was a masterpiece of Iacy filigree. In fact, Walter's pianissimi are unlike anyone's else; they give one the impression that the orchestra has suddenly shrunk to one-tenth its size. Altogether his interpretations, filled as they are with real enthusiasm, are more than satisfying to the most fastidious.

TWO AMERICAN ARTISTS

Our list of soloists has been rather scant, but none the less interesting. We have heard, among others, an interesting piano recital by Ninon Romaine, a young American. She revealed a talent of the first order, a sparkling technic and a warm temperament. Also her program was unusually attractive, including several American compositions which met with decided favor.

The young American soprano, Harriet van Emden, who has already become a leading favorite in Holland, has appeared with orchestra, singing a Mozart aria and the difficult prologue to Braunfels' opera, *The Birds*. This artist's voice, which has developed most remarkably, is of the purest quality and under complete control. She was the recipient of a great and well earned ovation. K. S.

February 26, 1925

THE AUDITORIUM FOR CHAMBER MUSIC IN THE LIBRARY OF CONGRESS AND THE ENDOWMENT PROPOSED BY MRS. FREDERIC S. COOLIDGE

Mrs. F. S. Coolidge's gift of \$60,000 for the Auditorium having been accepted by Congress, as already announced to the *Musical Courier*, the first steps have been taken to determine the exact location and general scheme for the structure. The Joint Committee on the Library has approved one recommended by the architect of the Capitol, after consultation with the three architect members of the Fine Arts Commission. The location is the northwest inner courtyard of the Library and the scheme is for a single storied rectangular structure across the north end of this, adjacent to the Music Division. As the court is a level lower than the outside of the building, the roof of the Auditorium will come only to the level of the main floor of the building.

The structure will be in effect an integral part of the building itself, the exterior (which will be only the south elevation) will naturally conform closely to the style of the walls of the court. It is therefore a simple problem. The interior will have to be carefully studied with a view to proportions, details, and acoustics. These studies are underway. They will result shortly in detailed plans and specifications upon which bids will be invited.

The office of the Architect of the Capitol has not full equipment for drawing plans, and its practice is to employ an outside architect. In this case, Charles A. Platt of New York will probably be the one. He was the architect of the Freer Gallery, and has made the design for the proposed National Gallery of Art.

In her letter offering to Congress the gift of the Auditorium, Mrs. Coolidge referred to "an additional provision in the nature of an endowment." She has formulated the provision in a deed of trust which dedicates certain properties to the purpose. The trustee is the Northern Trust Company of Chicago. (There is at present no existing government agency which could take such a trust, though one is proposed in a pending bill creating a "Library of Congress Trust Fund Board.") The income will be available "to aid the Music Division of the Library of Congress in the development of the study, composition, and appreciation of music" by providing through it for various undertakings. Some of them will be the perpetuation under government auspices and direction of certain projects—awards for original composition in chamber music, and periodical recitals of special programs—through which for some years past Mrs. Coolidge herself has been promoting the art of music and appreciation of it. But there is also a broad authority given for the application of the income "to further the purposes of musicology through the Music Division" of the Library and "to do any and all other lawful acts and things designed to promote the art of music."

LARGE SUM AVAILABLE ANNUALLY

The income available for the above purposes will ultimately reach \$25,000 per annum. During the present year, however, as some of it will be applied to cer-

tain equipment for the auditorium, the only undertaking possible from it will be a group of recitals in October. It is hoped to give these in the Auditorium itself. They will be similar to those at the Freer Gallery last February. The corresponding recitals for 1926 will probably be her wish be given in her Temple of Music at Pittsfield. Preliminary to these latter will be the competition and award for an original composition, which are biennial.

Otherwise no particulars have been gleaned, nor, for the moment can be. As Mrs. Coolidge will personally continue her active interest and cooperation, the undertakings will emphasize the sort of service to music and the sort of music that have characterized her contributions in the past. In a note accompanying the deed, she expresses them in part as "the composition and performance of music in ways which might be considered too unusual or too expensive to be ordinarily undertaken, giving precedence to considerations of quality over those of quantity, of artistic over economic values, and of opportunity over expediency." And the audiences she would favor would be "those whose musical taste and experience qualify them to listen sincerely and appreciatively." It has been claimed that, if the recitals are limited to Washington, the immediate audiences will also be rather limited, but a program of the sort proposed, given under governmental auspices at Washington, may have an influence all over the country. That of last February did so. And the recitals need not be limited to Washington. Also there is the radio, and other ways of reaching out. Certainly Mrs. Coolidge's intention is that the benefit and impulse shall extend as far as possible throughout the community of composers, artists, teachers, students, and lovers of music.

Beatrice Mack's Cincinnati Recital a Success

Beatrice Mack, brilliant young soprano, who has been engaged to assist Gigli at his recitals in Carnegie Hall in New York, the Auditorium in Chicago, and later in Boston, recently gave a successful recital in Cincinnati. Her press reviews were highly favorable. The Enquirer said: "She revealed a voice of marvelous purity. Miss Mack interprets her songs with high intelligence, and although her work is technically refined, there is a certain fervor about her singing that grips the listener and compels sincere admiration for the dramatic intensity which always is evident. Beatrice Mack has sung her first concert in Cincinnati. It will not be her last, for she now is firmly established in the affections of music lovers who appreciate and enjoy fine singing." The Commercial was no less impressed: "Beatrice Mack gave a recital of vocal music last night in the auditorium of the Woman's Club, which was completely pleasing in all its various aspects. From this single hearing it is evident that Miss Mack is a singer to whom the fates have given the equipment necessary for a successful career in music. Her voice is lyric soprano of wide range,

flexibility and ingratiating quality. It is also sensitive to the finest nuances of color and emotion. Miss Mack's work last night gave evidence of a complete understanding of the songs which she sang, of her knowing what effects she wished to gain, and of knowing how to play upon the emotions of her audience without undue emotionalism on her own part. Which certainly leaves little to be desired."

MUSIC MEMORY CONTEST FOR OHIO

Columbus, Ohio, February 14.—Mrs. Edgar Stillman Kelley, president of the Ohio Federation of Music Clubs and faculty member of the Cincinnati Conservatory of Music, has authorized the announcement of a music memory contest for the young people of Ohio, to be conducted under the auspices of her organization and the Ohio Music Teachers' Association which will meet jointly in annual convention in this city, April 20-24, 1925. Adhering to the policy of the Federation of Music Clubs, the contest features music by American composers as far as possible and, at the same time, aims to give a representative group of musical compositions of the various standard forms. Districts entering the competition will have elimination contests prior to the State convention and the final adjudication for prizes will be made during the convention.

The list of numbers which the young folks of Ohio will study during the next sixty days are: Spinning Song, Mendelsohn; Lead Kindly Light, Newman and Dykes; Molly on the Shore, Grainger; Year's at the Spring, Beach; My Heart at Thy Sweet Voice, Saint-Saëns; The Wanderer's Night Song, Rubinstein; By the Waters of Minnetonka, Cavanagh-Lieurance; Largo (from Xerxes), Handel; Overture 1812, Tchaikowsky; Pomp and Circumstance, Elgar; Soldier's Chorus (from Faust), Gounod; Thy Beaming Eyes, MacDowell; Badinage, Herbert; Toreador Song (from Carmen), Bizet; Celeste Aida, Verdi; Caprice Viennois, Kreisler; Alice on Her Way (Suite, Alice in Wonderland), Edgar Stillman Kelley; Cavatina, Joseph Raff; Come Where My Love Lies Dreaming, Foster; Coq d'Or, Rimsky-Korsakoff; Hear Ye, Israel, Mendelsohn; Elegie, Massenet; Gypsy Airs No. 1, Sarasate; Liebestraum, Liszt; Moonlight Sonata (first movement), Beethoven; quartet from Rigoletto, Verdi; Songs My Mother Taught Me, Dvorak; Two Grenadiers, Schumann; Standin' in de Need o' Prayer, Negro Spiritual; On the Road to Mandalay, Oley Speaks.

T.

Ganna Walska Singing Successfully Abroad

Ganna Walska, soprano, has been appearing at various European opera houses and in concerts there with distinct success, according to newspaper accounts just received in this country. She made an excellent impression in Nice, where she sang Madame Butterfly, and she has undertaken the role also in most of the opera houses in France during the past two months. In Pressburg (Czecho-Slovakia) she sang at the Puccini Memorial performance at the opera house there, under the baton of Oscar Nedbal, the Czech conductor and composer. After several other appearances in Czecho-Slovakia, Mme. Walska sang at the Vienna opera and followed that engagement with a solo appearance at a symphonic concert in Monte Carlo. In March she is booked for four further appearances at the Nice Opera. Mme. Walska will not be heard in America this winter, but after the close of her present tour will spend the late spring in Paris, where she is to be joined by her husband, Harold McCormick. After that she will visit the summer music festivals in Europe, as has been her custom during the past few years.

Lolette Lectures in Quaker City

Lolette versatility is only too well known to the readers of the *Musical Courier*, so it is no surprise to find him adding to his accomplishments by his appearance under the auspices of the Sutor School of Music in Philadelphia on February 7 as lecturer. The subject of the discourse, The Mystery of the Piano String, though dealing considerably with scientific phenomena, was dealt with in a manner that made generally considered complexities clearly understandable and interesting.

The whys and wherefores of theories quite new, and in not a few instances, contradictions of accepted deductions, were clearly explained by means of original demonstrations at the keyboard and on the string and by chart illustrations. Those attending were very enthusiastic in their approval and appreciation of the lecture, which, as some expressed it, was different from anything they had ever heard.

At the close, as was expected, some piano numbers were added, which were likewise much appreciated.

Washington and Lee Swing on Victor Record

One of the most popular of the new Victor phonograph records is Meyer Davis' special fox trot arrangement of the Washington and Lee Swing, played by the Meyer Davis Le Paradis Band, the popular attraction at the celebrated Cafe Le Paradis in Washington, D. C., and the personal choice of H. R. H. the Prince of Wales during his recent American visit. This record is enjoying a tremendous sale.

The Washington and Lee Swing is one of the biggest song hits of the year. Originally written as a college football song, the tuneful and haunting melody has rapidly made its way to all parts of the country and now claims a place among the season's best sellers. Thornton W. Allen, 437 Fifth Avenue, is both composer and publisher.

In addition to the Victor, other new releases of the Washington and Lee Swing include Brunswick and Columbia phonograph records, and the Q. R. S., Pianostyle, Vocal-style player piano rolls, and the Violano Virtuoso. Special arrangements have just been published for small dance orchestra and for full symphony orchestra, as well as for military band.

Landowska Soloist with Philharmonic

Wanda Landowska appears with the Philharmonic Orchestra in New York on March 5 and 6. On March 31 she will give the last of her series of three recitals, this concert being with a small orchestra conducted by Willem Mengelberg.

Aram Studied with Duehana

Zabelle Aram, before coming to New York, studied in Boston for several years with Mme. Duehana.

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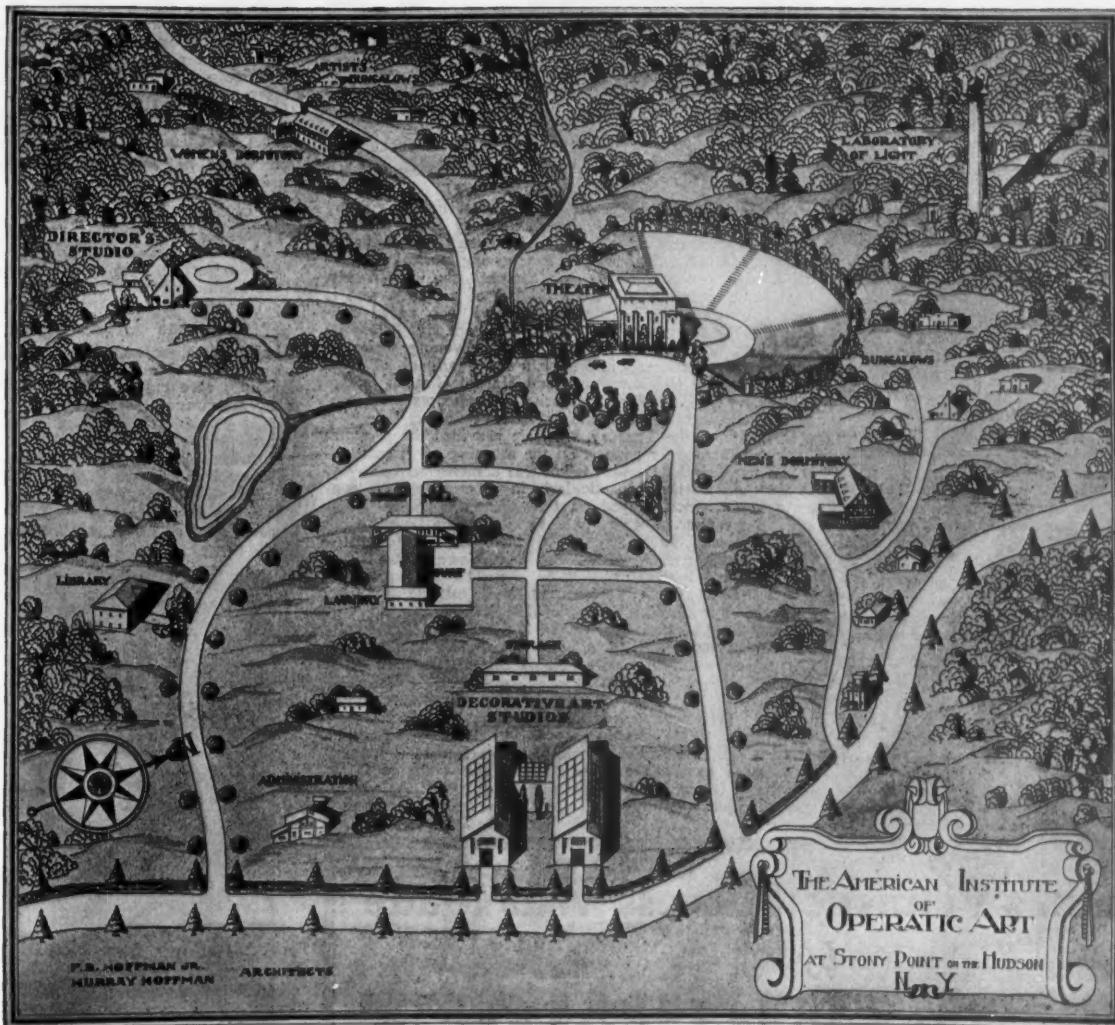
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A RCHITECT'S landscape drawing showing arrangement of grounds and grouping of buildings at Stony Point-on-Hudson, the American Institute of Operatic Art, of which Max Rabinoff is Director General. This project, which has been quietly developed during the last eighteen months is now ready to begin active operations. Buildings are being pushed to completion and, under present plans, will be ready for occupancy in June. At that time the Institute's initial undertaking, the assembly and training of the first American National Grand Opera Company, with a cast of Americans, will be begun under recognized masters of the divers branches of Operatic Art. It is the purpose, in the late Fall, to have the first company make an extended American tour with a repertoire of American and foreign operas. The premiere of the American National Grand Opera Company is being planned for the One Hundredth Anniversary of the first appearance of foreign Grand Opera in America.

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ROCHESTER WELCOMES ALBERT COATES' RETURN

Matinee Concerts Begin Again—American Opera Company Offers Faust—News of Local Doings

Rochester, N. Y., February 2.—The English conductor, Albert Coates, has returned for a period of three months and on the evening of January 22 appeared again with the Rochester Philharmonic Orchestra before the same sort of large and friendly audience that set the precedent a year ago when Mr. Coates came. Mr. Coates' greeting and his response to it indicated the mutual good will between Rochester and its musical mentor.

Observers of Mr. Coates' programs were not surprised that for his opening program he chose Rimsky-Korsakoff and Tchaikovsky in equal measure and that he led the orchestra through a brilliant performance of each. Mr. Coates chose for its first performance here the Rimsky-Korsakoff *Le Coq d'Or* suite, from the opera of that name. The second half was devoted to the Tchaikovsky fourth symphony which was given a stirring performance.

The soloist of the evening was Lamond, who played the Liszt No. 1 concerto for piano and orchestra with fidelity to his proud record. Lamond gave of his best and was so abundantly applauded that he did the unusual by returning twice for extra solo numbers.

Following the concert it was announced that Mr. Coates would conduct a series of six Thursday afternoon concerts, beginning January 29. For these matinee performances, Mr. Coates is arranging a series of programs which will include a number of new works.

MATINEE CONCERTS RESUMED.

The Rochester Philharmonic afternoon concerts, interrupted with the departure of Eugene Goossens before the holidays, were resumed January 29 at the Eastman Theater with Mr. Coates again in command of the program. There was the Brahms fourth symphony; the Marriage of Figaro overture of Mozart; the ballet music of Rubinstein's *The Demon*, and a moving performance of Les Preludes, Liszt.

It was evident that Mr. Coates had worked hard on the details of the Brahms symphony and discovered, among other things, that his cellos and violas have unexpected beauty of tone as revealed in the opening movement. Les Preludes, which brought the program to a resounding finale, won continued applause.

Special students' tickets are being issued again for the series of matinee concerts to the high schools and university. Low prices are made possible through the generosity of

Eastman Theater Subscribers' Association which makes up the difference between the receipts and the cost.

AMERICAN OPERA COMPANY GIVES FAUST

The Rochester American Opera Company gave its second performance of Gounod's *Faust* on the evening of January 29 in the Eastman Theater before an appreciative audience. Some important changes in the cast, and the benefit of experience, helped make this event an artistic achievement.

Again outstanding was the work of George Fleming Houston as Mephistopheles and of Cecile Sherman as Marguerite. Greater than on the previous occasion was the impression made by Miss Sherman. New members of the cast were Charles Hedley as Faust; George Segers as Valentine; Donald McGill as Wagner and Olivia Martin as Martha.

Frank Waller, musical director of the school, again conducted the orchestra in a carefully shaded interpretation of the score. The audience demonstrated its appreciation of Mr. Waller's work by hearty applause when he appeared before the curtain with Rosing and Rouben Mamoulian, producers of the opera.

FRITZ KREISLER

Every seat in Convention Hall was filled on January 21 to hear a concert by Fritz Kreisler.

NOTES

The third concert in the Kilbourn Hall Friday evening series was given on the evening of January 30 by the Kilbourn Quartet and Max Landow, pianist. The Kilbourn Quartet is an organization capable of giving musical pleasure of a high order to lovers of chamber music. In Mr. Landow, the quartet had the assistance of a pianist who is well known to Rochester audiences and who added considerably to the enjoyment of the program.

Soloists in the third of the Tuesday evening series of chamber music concerts in Kilbourn Hall, January 20, were Lucile Johnson Bigelow, harp, and Harold Gleason, organ. Both artists are familiar to Rochester audiences and command an eminent place in their respective fields.

Members of the Tuesday Musicals provided the program for their fortnightly concert on the morning of January 20 in Kilbourn Hall. Decided talent was demonstrated in some of the numbers heard, particularly in the Mendelssohn concerto in G minor, played on two pianos by Sadie Levin and Elsie Walter. Both are members of the Eastman School of Music and gave a genuinely excellent performance. Others taking part were Helen Marsh Rowe, Mrs. Harry P. Cohen and Betty Rosner.

Ernest Bloch, director of the Cleveland Institute of Music, delivered a lecture in Kilbourn Hall on the afternoon of January 31, in which he outlined the five-week, five-course musical lectureship series which he is opening in the Eastman School of Music. Pronounced interest is manifested in these courses.

Frank Waller, one of the conductors of the Eastman Theater Orchestra and musical director of the operatic department of the Eastman School of Music, was chosen director of the Festival Chorus of Rochester at a January meeting of members of the chorus. The death of Oscar Garcisson, founder and leader of the chorus, left the organization without a head. Mr. Waller has called a rehearsal

of the chorus and plans to give a performance in the spring, offering Russian folk songs and operatic numbers.

A new organization called the Concert Jazz Ensemble—a jazz band specializing in harmony and beauty—entertained patrons of the Eastman Theater at the regular performances for a week in January. The personnel of eleven men, recruited chiefly from the Eastman Theater Orchestra, includes Eugene Bishop, Fred Remington, Clinton Manning, Emory Remington, Arthur Newberry, William G. Street, Wallace Michalski, Francis Strauss, Theodore Stenzel, Fred Menzner and Benjamin A. Machan. The ensemble made its debut at the theater on January 5.

Richard T. Halliley, recently appointed to the faculty of the operatic department of the Eastman School of Music, has been named director of music for the Baptist Temple. He will have charge of the Temple Quartet and Chorus. Mr. Halliley is baritone in the quartet. On the evening of February 1 he had charge, for the first time, of a Temple Music Night program given in the Lyceum Theater. The attractive program included numbers by the Temple Chorus of seventy-five.

Arthur G. Young, for the last six years organist and choirmaster at Christ Episcopal Church, on March 1 will sever his connection and return to the Church of Reformation where he was similarly engaged some years ago. Christ Church announces that Dr. George Henry Day, organist at St. John's Episcopal Church in Wilmington, Del., has been called to take the post left vacant by the resignation of Mr. Young. Dr. Day was trained in Trinity Parish in New York City.

Phillip Gordon, pianist, is appearing as soloist this week at the Eastman Theater.

H. W. S.

Luisa Silva's Many Triumphs

Luisa Silva, born in Honolulu, Hawaii, of Portuguese parents, was taken to San Francisco at an early age. She developed rare musical talent while very young and made many appearances in concert and grand opera. Later she studied in New York with the well known vocal teacher, Francis Stuart, and then went to Italy to take up an operatic career. In Milan she has studied with the well known vocal teacher, Maestro Fatua. In 1923 she appeared as La Cieca in *Gioconda* at the Teatro Filarmonico of Verona, where she scored a notable success. In the spring season at the Teatro Massimo of Palermo she sang Erda in Sieg-



LUISA SILVA.

fried and Giulietta in *Isabeau*, with the famous composer, Mascagni, conducting. For the fall season she was re-engaged at the same theater to sing the difficult role of Leonora in *La Favorita* and Ulrica in *Ballo in Maschera*. Owing to her great success in these two roles, Mascagni selected this talented American artist to create the role of Margarita in a revival of his opera, *William Ratcliff*, at Leghorn, a season given in his honor at the Teatro Rossini. She sang fifteen performances and made a real sensation, the management giving her a serata d'onore (a performance in her honor) and presenting her with a gold medal. She also received many tokens and floral tributes.

In November, 1924, at Modena, she sang the role of Azucena in *Trovatore* and later the same role in Ferrara, in both cities making remarkable impression. She is now filling an engagement at the important Teatro Liceo of Barcelona, Spain, singing the roles of Leonora in *La Favorita* and Ammeris in *Aida*, with the well known artists, Hipolito Lazar and Carlo Galeffi. This is a record of which she should feel proud.

Another Engagement for Hagar

Emily Stokes Hagar's first season under the management of Annie Friedberg will extend late into the spring, as indicated by another important engagement just booked. Miss Hagar is to appear as one of the soloists at the Ann Arbor Festival from May 20 to 23. The soprano has been well received everywhere she has appeared and already is re-engaged for several return dates next season, among them two *Messiah* performances in December.

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Mr. H. T. Parker (Boston Transcript) in the course of his observations said:

"Like to Mr. Kreisler or Mr. Paderewski seems Mr. Pouishnoff—the virtuoso and musician who is also a cultivated man of the world."

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May, 1925

It remained for Miss Austral to give us, at the end of the long evening, the genuine quality of the grand style. The volume and purity of her tone thrilled the audience, as nothing else did during the evening, and while she was singing Mr. Goossens, who had had to hold the orchestra well in hand, was able to give his forces full play without fear of overwhelming her voice.—*Times* (Siegfried).

Miss Austral's performance as Aida is not so familiar. When she first appeared as Brunnhilde in the summer, the better critics did not once recognize her, and since then she has been adding to her stage experience. Aida is a part for which her natural gifts fit her splendidly; her singing of the first scene (*Ritorna, Vincitor*) was beautiful in phrasing and detail, and in the climaxes of the triumph scene her voice sailed easily on the surface of the orchestral tumult. Hers is certainly one of the most notable Aidas of recent years.—*Times*.

Miss Florence Austral gave us, in the "Liebestod" on Monday, the finest singing of her career. It would be hard to imagine a more finished phrasing of the opening lines of the melody.—*Ernest Newman in Sunday Times*.

The last half-hour raised the performance above mediocrity, thanks to the singing of the Brunnhilde. Miss Florence Austral, in the glorious third act, Siegfried at the end of three hours or so finds Brunnhilde on the fire-girt rock and wakes her with a kiss; she sings, and that moment last night the opera awoke. From then till half-past eleven it was gorgeous. Gorgeous music and a gorgeous stream of singing! What an entrancing voice! Miss Austral quite surpassed herself.—*Daily Mail*.

This was the first time this season that a British artist has sung a big part, and it was the first time that Miss Austral has sung in German. It was not till the scene had progressed that we heard the free outpouring of her great voice, which is unrivaled at the present day. It certainly has no equal, as a voice, in the present company.—*Star*.

The management at Covent Garden set Florence Austral, the young Australian prima donna, a severe test last night in putting her to sing the last act of "Siegfried" with Walter Kirchhoff, for ultratonically and vocally, Kirchhoff is probably the most distinguished member of the company. But her magnificent voice—probably the most magnificent dramatic soprano voice in the world—carried her through triumphantly. In the climax her wonderful top notes rang above the whole orchestra, and in the softer sections the notes of her middle register sounded exceedingly beautiful and true. She is a living proof of what an admirable opera we might have.—*Daily Express*.

Miss Florence Austral's singing as Brunnhilde had a smashing success last night at Covent Garden. The two other Brunnhildes had both been good artists, but here at last was the great pealing voice, evidently meant by nature to sing the heroic part.—*Daily Mail*.

Limitations of space prevent a detailed discussion of the performance, but one would like to say much more concerning Miss Austral's Brunnhilde than is possible in the circumstances. On the stage it was really and truly the Brunnhilde's night, and to say this is not

to imply the least disparagement of the efforts of Siegfried. But from the standpoint of singing, Miss Austral towered above her companions, even those best among them. Never did she find it necessary to spare herself or appear to experience the small effort in asserting the full strength and beauty of her glorious voice. Especially should one single out the scene of Brunnhilde's denunciation of Siegfried, for here Miss Austral revealed a feeling for dramatic expression of which she had not on any previous occasion that we recall displayed such strong tokens.—*Daily Telegraph*.

"Salome" was followed by the third act of "Siegfried," in which the chief parts were taken by Miss Florence Austral, who was singing for the first time in German, and gave us a very powerful interpretation of the famous scene. Both as regards singing and acting her performance was most impressive. She was well seconded by Mr. Kirchhoff, and the great Wagnerian duet was like cool mountain air after the stifling hothouse atmosphere of "Salome."—*Daily Telegraph*.

Miss Florence Austral, untroubled with problems, produced a glory of tone from her perfect soprano instrument.—*Morning Post*.

Miss Austral rose nobly to the occasion and sang operatic arias and lieder by Schumann and Brahms with the ease and certainty that never seems to fail her, however diverse the ends to which her magnificent voice is turned. The richness and the ringing quality of her voice made a finely dramatic thing of even so hackneyed an aria as Verdi's "Ritorna, Vincitor," and a less familiar air from Ponchielli's "La Gioconda" was no less compelling in its mastery of effect.—*Daily Telegraph*.

A number of the Wagner excerpts which never fail to fill Queen's Hall whenever Sir Henry Wood and the New Queen's Hall Orchestra chose to play them made up the program offered by the Sunday Musical Union yesterday afternoon. Nothing very eventful here, it might be supposed, yet the concert did bring with it two outstanding experiences which one would not willingly have missed. For both of them Miss Florence Austral was responsible. Often as we have seen her in Isolde's narration and the closing scene from "Götterdämmerung," it is doubtful whether her magnificent and no less notable power of dramatic expression have been more convincingly displayed. The way in which her tone soared above the most frenzied transports of the orchestra was a thing to remember, and listening to her was to realize that there is no need to invoke foreign aid when we possess an artist who can not only enchant us with sheer beauty of sound, but can also enter in the fullest sense into the musical psychology of Wagnerian music drama.—*Daily Telegraph*.

Miss Florence Austral's singing of Isolde's Liebestod was the finest performance we have heard in a concert hall, and was vocally well nigh perfect from the beautifully phrased opening to the exactly calculated volume of the last note.—*Times*.

As to the artistry of Miss Austral, and Mr. Backhaus, that was never in doubt. Miss Austral, one was glad to find, is now taking the place for which her superb vocal equipment has always marked her out. Once again her every note was a lesson in voice production, so marvellous is the ease with which the voice shapes itself to its task. One had the impression, too, that a voice never without color has still further expanded the range of its variety. As an interpreter she gains hand over hand; no singer can ever have with so proud a gesture proclaimed an intention to commit suicide as she did in Ponchielli's famous aria. She sang "The Forge with the siege-hammer" wing it need, and caught finely the simplicity of style demanded by The Sandman.—*Birmingham Post*.

One of the glories of the evening was Miss Austral's interpretations of four Brahms' Lieder; "In Summer Fields," "The Sandman," "The Forge," and "Like a Blossoming Lilac." She caught their moods exactly and sang each with great depth of feeling and convincing simplicity.—*Bradford Daily Telegraph*.

After her recent triumphs here with the British National Opera Company, Miss Florence Austral's first appearance in Edinburgh as a concert singer had been awaited with great interest. Her singing of Ritoro Vincitor revived pleasant memories of her superb performance as the heroine of Verdi's opera. At the close of the number she was recalled to the platform again and again. Her singing of the Brunnhilde music was even finer. The closing scene of "Die Gotterdämmerung," with the voice part set forth against a background of piled-up masses of orchestral tone, demands a phenomenal soprano, and in Miss Austral it found a singer who was equal to all its demands. It was a glorious piece of vocal art.—*Scotsman*.

Dealing with a character of a wider musical and emotional range, Miss Austral responded magnificently to its demands in every respect. There was beautiful expressiveness in the more lyric passages, she acted well, and in the imposing ensembles in which Verdi delighted, her voice came through the surrounding masses of tone with an astonishing richness and power. This was notably the case in the finale of the procession scene in the second act, where the great voice rang out, with an unforced fulness of tone, through the perfect riot of sound with which the scene concludes. After the opening scene of the opera, Miss Austral was called before the curtain many times, and the remainder of the evening was of the nature of a continued triumph for the new-comer.—*Scotsman* (Aida).

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MORE ABOUT INTONATION

By Frank Patterson

The question of intonation is not quite so academic as is generally supposed. One cannot always safely assume that theoretical matters, such as this apparently is, are entirely without their practical value. To the violinist, at least, there can be no question as to the importance of knowing enough about the subject to select intelligently the best of various intonations, and to singers, to chamber music organizations, to orchestras, to conductors, to choral bodies, choirs and the like, a little knowledge of the real problems with which they are confronted would undoubtedly be an aid.

Among the various questions that arise—especially in modern music—the one that it is most essential to answer is this: Are slides legitimate? What this means can be best explained with reference to the violin. If the violinist will play the open G with F, the second finger on the D string, and then play this F with the open A, he will find that there is a slight difference demanded by perfect intonation between the two Fs. The proportions, beginning with G as the fundamental bass, and adhering to the small ratios which seem demanded by the most pleasing intonation, are as follows:

$$\begin{array}{cccccc} G & B & D & F & A \\ 4 & : 5 & : 6 & : 7 & : 9 \end{array}$$

The figures here represent the proportionate number of vibrations, and it has been determined by experiment that these proportions—4 : 5 for the major third; 5 : 6 for the minor third; 4 : 6 (or 6 : 9) for the perfect fifth; 4 : 7 for the seventh in the dominant seventh chord—are correct. This is not a matter of taste. Scales and intonations cannot be made by arbitrary judgment or taste. The intonations, so far as we know them, are absolute, unchangeable, facts. Any violinist can, at least, prove to himself what is right and what is wrong for a seventh—though he cannot, of course, tell how many vibrations are needed to make the notes he plays.

We assume, without adequate proof, that the above chord as here tuned is a dominant ninth. We know that the seventh is correct (all argument to the contrary notwithstanding), but the ninth is in doubt. I, personally, do not think this doubt is justified, but it may be. At all events, the proportion between the D and the A in this chord is correct, 6-9 or 2-3 being a perfect fifth; and the F is correct as the seventh of the dominant seventh.

But in actual musical usage the three upper notes of the dominant ninth chord are considered to be the same as the minor triad on the second of the scale. But these notes, 6-7-9, give us, in this case, two false intervals, 6-7 not being a correct minor third (not, at least, as the minor third is found in the major triad), and 7-9 not being a correct major third. In other words, the 6 and 9 being correct as constituting the proper proportion of the perfect fifth, then the 7, or, in this chord, the note F, is out of place if this chord is really, as it appears, a minor triad. It is too low. The minor triad proportion will work out D6-F7 1/5-A9. Or, using vibrations, if D has 600 to the second, F will have not 700 but 720.

It is probable that in unaccompanied singing, where the chord on the second of the scale, long sustained, is followed by the dominant ninth, also long sustained, there is actually a slide of this very small difference from the one F to the other F so that both chords will be perfectly in tune. But this, even if true, does not solve the problem of the second note of the scale—D in the key of C—if this note is used melodically. Does it lie where the vibration number, 9, would seem to place it? or does it lie half way between C and E? Will the melodic passage, C-D-E, be 8-9-10, or will it be C : D :: D : E (8 : 8.99 :: 8.99 : 10). The difference is very slight and becomes important only in upper octaves, but if we are to arrive at any scientific conclusions such slight differences cannot be ignored because they are not "practical."

What sort of tune shall be given to such a secondary seventh as F-A-B-D? From F to A is a major third, 4-5, from A to D a perfect fourth, 3-4, from B to D a minor third, 5-6, from F to D an inverted minor third, 3-5. Using vibration numbers for convenience, we find that, with F400, A will have 500, D666.66, B 555.55, and the proportion between A and B will not be 8-9 but 8-8.8.

Now in considering this and an endless number of similar problems with their relation to certain proposed correctives, notably quarter tones, which have been brought to public attention by E. Robert Schmitz and the Franco-American Musical Society, it becomes evident, in the first place, that the quarter tone would not serve to put our music "in tune," since these differences are smaller than the quarter tone. And it becomes equally evident that there is a strong probability in favor of the suggestion for many notes ordinarily accepted as a part of the harmonic scheme are, in reality, not harmonic but melodic. How they are, in that case, to be tuned is, and will long remain, a mystery. We are fully accustomed in our music to dissonant notes, and if a note may be dissonant, may not, also, a tuning be dissonant?

Take, for instance, an altered minor triad! How is the altered note to be tuned? If we raise the root of the A minor triad either by a half tone or a whole tone, what will the tunings be? The chord becomes B flat, C, E or B natural, C, E. Will the B flat be tuned as it would in the dominant seventh of F? Will the B natural be tuned a perfect fourth below E, or, as is the custom, a little higher, a little closer to C, so as to make the dissonance a little more marked?

That it is a matter of taste I, personally, do not believe; nor do I believe that it is possible to make any kind of a fixed scale without the use of hundreds of tiny subdivisions quite impossible on any keyed instrument. On the other hand, I think it would be useful to have at hand an instrument capable of making quarter tones, or smaller intervals, for rhythmic (i. e., melodic) use. The strings of the harp can easily be tuned so that a whole tone is divided into eight or ten divisions, and the effect of glissandos across the strings so tuned is quite indescribable and extraordinarily effective. Furthermore, the glissandos on the trumpet on the very high notes (by the jazz players), where the overtones lie closer than ordinary semitones, are equally curious. In both cases we have, obviously, a species of rhythmic glissando or keyed portamento, quite unknown in music as now written, and quite impossible on the piano.

But if those who wish to develop this new and interesting feature of music allow it to enter into the harmonic scheme they will simply cause it to defeat its own ends. Our basic harmonies are fixed beyond immediate change, probably permanently fixed by an instinctive demand for small vibrational ratios, but on the dissonant melodic side we seem not only absolutely free but rather inclined to demand a distinct advance towards more frequent glissandos and portamentos, out-of-tune effects (as in jazz) and strong melodic dissonances. This development may mean the improvement of melody; the other development is sure to mean its destruction (since melody is impossible without certain relationships between basic harmony and rhythm). Composers may take their choice, but that the public will follow them in the destruction of either melody or harmony I do not believe.

S. E. Macmillen Resigns

S. E. Macmillen, for the last three years business manager and secretary of the St. Louis Symphony Society, resigned recently, presenting his resignation in the form of a letter addressed to Hugo A. Koehler, chairman of the executive committee of the Symphony Society. Mr. Macmillen's successor has not as yet been selected. The letter follows:

Dear Mr. Koehler:

I herewith present my resignation as business manager of the St. Louis Symphony Orchestra and as secretary of the St. Louis Symphony Society.

It is my desire and request that the executive committee accept this resignation and cause it to become effective immediately, or as soon after February 15 as possible.

For your information, I consider affairs in the office, as far as they appertain to the business management, to be in first class condition. Current business is up to date.

Very sincerely,

(Signed) S. E. MACMILLEN.

Mr. Macmillen's unexpected resignation and his request to be relieved of his duties immediately was the result of his desire to accept at once an offer from New York, just received, by which he will become associated in a managerial capacity with a large new musical enterprise, the foundation of which is just being completed.

Mr. Macmillen went to St. Louis as manager of the orchestra three years ago, succeeding Arthur J. Gaines, now business manager of the Minneapolis Symphony Orchestra. During the three years of Mr. Macmillen's régime the orchestra has made two successful spring festival tours, playing more than 180 concerts. He also has booked and arranged a three weeks' tour for this spring, beginning on March 16 in Indianapolis, during which forty concerts will be played, or a total of about 225 concerts in three years. Contracts secured by Mr. Macmillen in this period aggregated more than \$175,000 in guaranteed engagements.

Three Kelly Pupils Score Success

From a Dayton, Ohio, paper it is learned that in Troy, Ohio, a successful recital was given recently by three of the older students of Thomas James Kelly, eminent vocal teacher of the artist faculty of the Cincinnati Conservatory of Music. Prefacing the program, the paper said: "In a setting of bright flowers, colored lights and Japanese costumes, three versatile and accomplished young artists from Cincinnati gave the Altrusians an enjoyable afternoon on Wednesday."

The program was given by Helen Fill, of Richmond, Va.; Grace Record, of Decatur, Ill., and Mildred Scott, of Cincinnati. It consisted entirely of music connected with Japan and the Japanese, and was done in costume, beginning with the Japanese folk song, Cherry Bloom, and ending with the Japanese national anthem, Kimigayo. One feature was the presentation of songs by Charles Griffes, written in the Japanese mode. Mary S. Sellers, of Troy, was the excellent accompanist.

Additions to Briggs' Management

Bertha Kent, formerly traveling representative for Helen Teschner Tas, has taken charge of the booking of concert artists for Management Ernest Briggs, Inc., and will divide her time equally between New York and the road. Henrietta Palmer has been engaged to arrange railroad itineraries for Tony Sarg's Marionettes and for concert routes.



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Philadelphia Record, February 13, 1925:

"The cast was headed by that generously endowed artist, Marie Rappold, who made of Aida a woman of heart and soul and a great passion. Mme. Rappold has not only a voice of rare beauty, but she has also unquestioned ability as an actress. The curtain calls for her were numerous."

Philadelphia Evening Bulletin, February 13, 1925:

"Marie Rappold's interpretation of the title role was excellent in its histrionic and vocal aspects. She sang with rare flexibility and rich feeling and her aria "Ritorna Vincitor" brought a robust response of hand clapping, as did her splendid third act solo "O Patrie Mia."

Philadelphia North American, February 13, 1925:

"For here was Marie Rappold herself doing justice to the role of Aida as artistically and as opulently as ever in her days with the Metropolitan Company."

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"It was in the summer of 1922 that I began my Los Angeles Master Class. At the conclusion of my spring Californian tour it was suggested and within two or three weeks a class was formed. What pleases me is the fact that all the original pupils have returned each season since. In my class last summer I had pupils representing thirteen different States of the Union and a goodly number from Canada. Besides actual pupils there were a great many listeners.

"My whole idea is to establish the class on a permanent basis. My teaching in a master class is not merely criticism. Whenever there is any radical

fault in the playing of some member, I go just as far back to the fundamentals as necessary to correct it. I am lucky enough to make my own conditions and one of them is that I will not take any pupil for less than fifteen lessons, for I do not feel that it is possible to impart enough to be of lasting value in less than that. I have had some splendid results and what encourages me most is the enthusiasm of all the participants, listeners as well as regular members. There are two among them of which I am specially proud and who, I am sure, will both make distinguished careers. One of them is Webster Aitken of Los Angeles, a very young man still, and the other Victor Aller, a nephew of Modest Altshuler, the conductor, a New York boy who has come across the continent for all three summers to study with me.

"Besides class work I have an informal musical evening every other week at my home. On each of these occasions two or three of the most advanced pupils give a program and are heard by leading members of the large musical colony resident in Los Angeles and whatever prominent strangers may be in town. In fact, it is the intention of the present manager of my class, Merle Armitage, to arrange a short concert course under the auspices of the master class."

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CINCINNATI'S FIRST ENESCO CONCERT PROVES DELIGHTFUL

Marcel Dupré Heard with Orchestra—College of Music
Trio Pleases—London String Quartet Makes Fine Impression—Beatrice Mack Heard—Notes

Cincinnati, Ohio, February 6.—Music lovers of the Queen City were present en masse on the evening of January 29, in the Hotel Sinton ballroom, to enjoy a concert by George Enesco, Roumanian violinist, who was heard for the first time here. It was an occasion when there was need for enthusiasm for Mr. Enesco proved an artist deserving of praise. Technically he was splendid and his tone quality was true and beautiful. He offered several encores. The concert was given as the first of the Steinway musicales, under the local direction of Minnie Tracey.

DUPRÉ SOLOIST WITH ORCHESTRA.

An organ recital and symphony concert was given on February 1, at Music Hall, by the Cincinnati Symphony Orchestra, it being the regular concert of the popular series, and Marcel Dupré, the French organist. Mr. Dupré has been heard here before and his art is well known. The program included Bach's toccata, adagio and fugue, specially arranged for organ and orchestra by Mr. Dupré and beautifully rendered. Mr. Dupré's own work, *Cortege* and *Litanie*, played for the first time, was an absorbing work of intrinsic beauty. Another fine presentation was the allegro from Widor's sixth symphony. The final number was the No. 3 symphony in C minor by Saint-Saëns, delightfully played.

The concert was an event for these Sunday afternoon performances and the audience was most appreciative. Mr. Dupré shared the honors with Fritz Reiner and was compelled to respond with several encores.

COLLEGE OF MUSIC TRIO.

A delightful chamber music concert was given on February 4, in the College of Music Auditorium, by a trio of the faculty members. The trio is composed of Emil Heermann, violinist; Frederick J. Hoffmann, pianist, and Walther Heermann, cellist. They played with skill and uniformity, and were warmly applauded by their hearers.

LONDON STRING QUARTET.

The London String Quartet gave a concert at the Woman's Club Auditorium on February 3 and made a fine impression before a large audience. That this organization is in possession of exceptional qualities was demonstrated by the high character of its performance, which displayed both merit and taste. Those comprising the quartet include James Levey, first violin; Thomas Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, cello.

BEATRICE MACK.

Beatrice Mack, who possesses a beautiful voice, gave her initial concert at the Woman's Club on February 4 to a large audience. She was received with pleasure and will be welcome here again. The accompaniments were well played by Lillian Tyler Plogstedt.

NOTES.

The Wild Rose, an operetta by Victor Herbert, was presented by the Girls' Club of the First Lutheran Church on January 30, in the Odeon. The principal role was sung by Marie Peaslee. The production was under the direction of Mme. Patia Power, assisted by Noreen Wayman.

A group of Conservatory of Music faculty members gave a concert at the Cannery Convention held here during the week of January 25. Those taking part included Mary Towsley Pfaau, soprano; Dan Beddoe, tenor; Jean ten Have, violinist; Karl Kirksmith, cello; Jean Verd, pianist, and Mrs. Thomas Prewett Williams, accompanist. The concert was given in the ballroom of the Hotel Sinton on January 27.

Gertrude Mills Hunnicutt, a graduate of the Conservatory of Music, who was awarded two diplomas by Clara Baur while a pupil of hers, has returned to this city after several years of teaching in the Southwest. Her son, H. Taylor Hunnicutt, has begun the study of piano at the Conservatory under Frederick Shafter Evans.

The Mt. Healthy Music Club held a meeting on January 27 at the Christian Church. Cora Discrens gave a lecture on The Pipe Organ, with illustrative selections.

Leo Paalz, pianist, and Burnet C. Tuthill, clarinetist, gave an enjoyable recital at the meeting of the Cincinnati Musicians' Club on January 31, at the Business Men's Club. Ralph Lyford was the guest of honor and gave a talk on the opera, *Castle Agrazant*.

Beulah Davis presented her pupils in a recital at the Widows' and Old Men's Home, February 5.

The Hyde Park Music Club held its February meeting at the Hyde Park Library Auditorium on February 3. Grace McConaha spoke on Music of the British Isles.

Henry Grodsky, who is known on the stage as Henry

Santry, was at the Keith Theater recently. He is a product of the College of Music. He was a former pupil of Lino Mattioli.

Grace G. Gardner gave a lecture on January 27 at the home of Mrs. W. K. Ballantine for the Lecture Club, it being illustrated by Ida Anderson Klein, vocalist.

Dr. Werner Bertram gave his first recital at the Hotel Alms on February 1. Louis Ehr Gott and Kurt Henkel were also on the program.

The Columbia Methodist Episcopal Church Choir, under the direction of Mrs. A. M. Countryman, gave a sacred concert on February 1. Mrs. Oliver B. Kaiser assisted as soloist.

The Woman's Music Club of Hamilton, Ohio, gave a program of American music on January 29 when Mrs. Adolf Hahn, of the College of Music, gave a talk illustrated by members of the club. Among them was Mrs. Oscar Schmidt, a pupil of Mrs. Hahn.

Coleeta Helmig, vocalist; Max Kebbel, reader, and Clark Earle, pianist, rendered a musical program on January 28 at the annual banquet of the Chevaliers D'Industrie.

The Hyde Park Symphony Circle enjoyed a program, on February 5, at the home of Mrs. Harvey Giles, when they were entertained by a talk on the origin and construction of the harpsichord and the numbers to be played at the symphony concerts on February 6 and 7.

The Cincinnati Exchange Club's Benevolent Concerts were enjoyed during the week of February 1.

A vocal recital was given on February 4 by pupils of Leo Thuis at the Guilford School. W. W.

Lorenz at the Dayton Rotary Club

(Reprinted from the *Choir Magazines*, published by the Lorenz Publishing Co.)

At a recent meeting of the Dayton Rotary Club, Karl K. Lorenz, business manager of the Lorenz Publishing



"May Peterson charmed with the perfect music of her tones, her delightful stage presence, and the beauty and novelty of her songs. The almost celestial purity and sweetness of Miss Peterson's tones, the smoothness and delicacy of her modulations, her flexibility and vivacity made everything she sang a joy. It is rare for a soprano of the coloratura type to have such beauty of tone in the lower and middle register. She sang with marvellous clearness of enunciation. She was recalled after every number."

The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Company, provided the program. The task had been assigned to him to give a bird's eye view of the business he represented. In order to illustrate the various types of music published by the company, a double quartet of prominent Dayton singers were secured, and they interspersed the facts and figures presented by Mr. Lorenz with appropriate selections, anthems, solos, men's quartets, school choruses, etc.

It will be impossible to give here the complete story told at the gathering, but a brief digest will be of interest.

E. S. Lorenz, founder and senior partner of the firm, when a young man, helped himself through Otterbein University, Yale Divinity School, and through post-graduate work in Leipzig and Berlin, Germany, by writing gospel songs and editing books, work that he then looked upon as but temporary, to be given up when he would enter upon his career as preacher. After a short period in the ministry he was chosen president of Lebanon Valley College, at Annville, Pa. Overwork in this position brought about a complete nervous collapse. Dr. Weir Mitchell, of Philadelphia, predicted a possible long life. After three years of invalidism Mr. Lorenz again turned to music, partly as a diversion and partly as a means of support, and thus started, in 1890, his publishing business with a capital of \$40 plus reputation and experience. In all the more than thirty-four years since then there has been only one,

the year 1918, in which the volume of business done has not shown an increase over that of the previous year.

In 1901 Karl K. Lorenz joined his father in the business. A sales branch was opened in New York City, and another in Chicago. In the Dayton office there are about thirty-five people employed. All the work of engraving or electrotyping music plates, of printing and binding is done outside the establishment. It is getting to be increasingly general for music publishers not to do their own plate-making and printing. The census of 1923 as compared with that of 1921, reports a 12½ per cent. decrease in the volume of business done by those who were both publishers and printers and an increase of 13½ per cent. in that done by those who were music publishers only.

As is well known, the Lorenz specialty is choir music for volunteer church choirs. The three monthly choir magazines, the *Choir Leader* with its grade of music from medium to difficult, the *Choir Herald*, ranging from easy to medium, and the *Volunteer Choir*, supplying the easiest possible grade of choir music, the *Kirchenchor*, the only German choir journal in this country or anywhere, so far as is known, all these aggregate well over a million copies a year, and go out to all parts of the United States, Canada, and beyond the sea.

To this specialty, however, there must be added very important and constantly growing sidelines. There are the Easter and Christmas and general choir cantatas selling around 100,000 copies annually. Then there are the Sunday School services for Easter and Children's Day and Christmas.

ST. LOUIS SYMPHONY UNDER FREDERICK FISCHER'S BATON

Flesch Praised as Soloist—Conductor Ganz Ill—Schmitz Offers First Recital Here—Liederkranz Club Gives Program—Graveure Sings with Apollo Club—Musicians' Guild Hears Hydinger—Earle Pupils Hold Meeting

St. Louis, Mo., February 7.—Rudolph Ganz, being confined to his bed with an attack of the grippe, Frederick Fischer, assistant conductor of the St. Louis Symphony Orchestra, assumed the baton for the regular concerts this week and without rehearsal gave a finely finished performance. The program included the Dvorak Carneval overture, Ravel's Rhapsodie Espagnola, two pieces for string orchestra, Minuet, by Bolzoni, and Etude de Concert, by Sinigaglia, and Georg Schumann's overture, Liebesfruehlung.

Carl Flesch, Hungarian violinist, was the soloist. Mr. Flesch played the Brahms concerto in D minor, giving it an eloquent and highly artistic reading.

E. ROBERT SCHMITZ' RECITAL

Under the auspices of the Piano Teachers' Educational Association, E. Robert Schmitz appeared for the first time in St. Louis in a recital of modern music at the Sheldon Auditorium. Mr. Schmitz proved to be one of the most interesting pianists heard here in many seasons and his conception of the works of the modern school was highly enlightening.

LIEDERKRANZ CLUB CONCERT

A fine program chosen from the oratorios of Handel, Haydn and Mendelssohn was given at the Alhambra Grotto by the Liederkranz Club Chorus of mixed voices under the direction of Hugo Anschutz. The excellent quality of ensemble singing was well received by a large audience. Graziella Pampari, harpist, and Pasquale de Conto, cellist, both of the Symphony Orchestra, were the soloists.

APOLLO CLUB PRESENTS GRAVEURE

For the second private concert of the Apollo Club, Louis Graveure, baritone, was the soloist. Mr. Graveure sang three groups of songs with fine distinction.

Charles Galloway conducted and the choristers responded to his wishes with verve and enthusiasm, displaying a good tonal balance and fine appreciation of style and phrasing.

MUSICIANS' GUILD PROGRAM

The Musicians' Guild of St. Louis presented Frank L. Hydinger, head of the pedagogical department of the Milliken University Conservatory of Music, at Decatur, Ill., who spoke on Jacques Dalcroze and the Dalcroze Eurhythmics. Mr. Hydinger was a pupil of Dalcroze and he gave an interesting account of his methods. Mrs. T. Salsman, harpist, played several selections. Leo C. Miller is president of the guild and Jeannetta Gohl is secretary. The meeting was held at the Artists' Guild.

DAVIS EARLE PUPILS' RECITAL

A class meeting of the pupils of Davis Earle was held at his studio recently at which the subject of the relation of piano literature to piano technic was discussed. Solos were played by Harry Pearl and Louise Toenges. O. C.

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"Reviewers the world over long since exhausted their superlatives in vain attempts to describe and annotate the subtle beauty, the perfect artistry of Miss Gerhardt's interpretations. The reviewer in the presence of an artist so admirable can do nothing but forget his task of criticism in sheer enjoyment."

—P. R., *Boston Globe*.

* * *

"I long ago exhausted my superlatives upon her, and have nothing new to say."

—Ernest Newman, *N. Y. Evening Post*.

* * *

"By common consent over half the world, Miss Gerhardt is mistress of the ways and means of song. When she sings, the cup is brimming."

—H. T. Parker, *Boston Transcript*.

* * *

"To some people Elena Gerhardt is gospel, to others she is a singing lesson, but to us she typifies the consummate interpreter."

—Harvey B. Gaul, *Pittsburgh Post*.

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Activities of Bowie Artist-Pupils

On December 30, Beatrice Mack sang for the Metropolis Club at the Biltmore Hotel, the program being given of herself, Gigli and Eddy Brown, and on January 26 she sang at the Pennsylvania Hotel for the Women's Zionist Organization. February 1 she sang again at the Biltmore Hotel at a concert for the Art Reconstruction Fund. On February 4 she gave a recital at the Women's Club Auditorium in Cincinnati. On March 30 she will be assisting artist with Beniamino Gigli at his recital in Carnegie Hall.

On December 14 Carolyn Chrisman sang in a recital in the ball room of the Brown Hotel, Louisville. On December 20 Lillian Wilson was soprano soloist at the Hathorne Baptist Church.

On December 30 several of the artist-pupils gave an interesting recital at the New York studio of Bessie Bowie. Among them were Carolyn Chrisman of faculty of the Louisville Conservatory of Music, Lillian Wilson of Glen-side, Pa., and Anna Bergmann, formerly of the Deutsches Opernhaus, Berlin, Germany.

Cecile Berens Gives Studio Recital

The studios of Cecile Berens, pianist and teacher, were filled on February 9 by invited guests, who heard a fine musical program. Eva Mann, pupil of Mrs. Berens', played Rachmaninoff's Humoresque and Liszt's difficult piano arrangement of Rigoletto, revealing admirable technical equipment and good style. A voice of lovely quality, well produced, was that of Renee Schieber, soprano, who interpreted effectively a group of songs in French, English and German. Erica Klous was heard in violin solos by Chopin, Chamade-Kreisler and Wieniawski, which she played with full, smooth tone and genuine musical instinct. Mrs. Berens gave her guests special pleasure by contributing a group of piano solos herself. Numbers by Hadley, Chopin and Liszt were played with a convincing musicianship and artistic feeling. Her excellent technic serves as the vehicle for the expression of a true musical personality. Following the program refreshments were served.

Guests at the Great Northern

Current guests at the Great Northern Hotel in New York include Mr. and Mrs. Edgar Stillman-Kelley, who will leave shortly for London for the production at Covent Garden of Mr. Kelley's The Pilgrim's Progress. Mr. Kelley is rearranging his original music for Ben Hur, which is soon to be shown as a motion picture. Bruno Walter, guest conductor of the New York Symphony Orchestra, also is booked to stop at the Great Northern. Musicians who recently arrived there are Marie Morrisey, Mme. de Beaumont, Stella Holst, Ethel Newcomb, Roberta Bratsch, Winifred Anglin and Irma Woollen.

Peruvian Band for Canadian Exhibition

Ernest Briggs has closed a contract with the Canadian National Exhibition for a two weeks' engagement for the National Band of Peru, and the Inca dancers, as the leading musical feature of this annual exposition sponsored by the Canadian Government. Each season one of the world's

greatest bands is engaged for this event. The dates set are the first two weeks in September.

Virginia Fenwick a Garrigue Artist

Virginia Fenwick, dramatic soprano, made her New York debut on May 27, 1924, at a concert given by Esperanza Garrigue in the grand ball room of the Hotel Majestic to



Sarony photo

VIRGINIA FENWICK.

introduce three new singers to the managers and the public. At that time Miss Fenwick was heard in Ocean, Thou Mighty Monster, from Oberon, and displayed decided histrionic ability in addition to a voice of power. She also sang Santuzza's aria from Cavalleria Rusticana, Schumann's Widmung and Salter's Cry of Rachel. In all of her offerings she displayed the fine musicianship and excellent training she had received from Mme. Garrigue. As a result of this appearance, Miss Fenwick was immediately engaged to give a recital on June 14 at Fallansbee, W. Va., which she gave with great success. She also was engaged for a special musical service at Westminster Presbyterian Church, Steubenville, W. Va. The soprano returned this fall to

continue her repertoire work at the Esperanza Garrigue Studios. She was heard by William R. Chapman, and was engaged for the Matinee Musicale of the Rubinstein Club on December 13, when she again sang Ocean, Thou Mighty Monster to a large and enthusiastic audience. Miss Fenwick's rendition of this number always brings forth enthusiastic comment. The soprano was offered an engagement at Chickering Hall, New York, this month, but other plans prevented her from accepting it. She will, however, be heard later in the season at this hall.

California Master School Success Assured

Josef Lhevinne, Cesar Thomson, Lazar S. Samoiloff and Felix Salmond will have for their vacation this summer the "standing room only" sign, so far as pupils are concerned. Since the announcement that these artist-teachers will conduct classes under the auspices of the Master School of Musical Arts of California (Lazar S. Samoiloff, general director), which opens in San Francisco and Los Angeles in May, reservations for lessons have come to Alice Seckels, the manager in San Francisco, from over twenty-three States. Students are listed from such points as Delaware, Vermont, West Virginia, New York, Oklahoma, Illinois and Montana. Capacity classes are predicted for all the artists of the faculty since their fame in the pedagogic field has won for them the homage of artists and students, many of whom will welcome a California sojourn, coupled with intensive study.

The complete faculty of the Master School of Musical Arts of California is a veritable "Who's Who" in the profession. They are: W. J. Henderson, lecturer; Sigismund Stojowski, piano and composition; Josef Lhevinne, Nicolai Mednikoff, piano; Felix Salmond, cello; Julia Claussen and Lazar S. Samoiloff, voice; Andres de Segurola, grand opera; Annie Louise David, harp; Cesar Thomson and Samuel Gardner, violin; Emil J. Polak, coach, and A. Kostelanetz, accompanying, sight reading and ear training.

Tribute to Roxas

Charlotte Harvis, soprano, artist-pupil of Emilio A. Roxas, sang for the Woman's Press Club of New York City at the Hotel Waldorf-Astoria on January 31. Immediately following this performance Dr. Winifred Sackville Stoner sent the following letter of thanks to Mr. Roxas:

To Emilio Roxas:

The members of the New York Woman's Press Club are deeply indebted for the privilege of hearing his pupil, Charlotte Harvis. Not one but every one was delighted with her singing. You gave us a treat, and in the name of all of our members I say thank you heartily.

January 31, 1925.

MOTHER STONER.

De Horvath Plays Third Return Date

Cecile de Horvath played her third return engagement in Arkadelphia, Ark., on January 28, and a return engagement in Fort Worth, Tex., on January 29. On January 30 she played in Sherman, Tex., and on February 2 in Laurel, Miss. February 3 and 6 she played return engagements in Poplarville and Blue Mountain, Miss.

MARJORIE MOODY

SOPRANO

**"Her singing yesterday was faultless as far as we are concerned."—Boston Post.
SOME RECENT SUCCESSES**

AS SOLOIST WITH SOUSA'S BAND.

The genuine surprise of the evening was the singing of an unknown soprano, Marjorie Moody, whose Ah! For a Lui from La Traviata surpassed by a league the performance of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarinet of tone. She was very successful and, of course, responded to encores, among these Sousa's Fanny.—*Chicago American*.

Marjorie Moody possesses a soprano of great range and volume and at the same time of appealing sweetness and melody. Her artistic singing of Verdi's Ah! For a Lui, from La Traviata, was a thing of beauty to listen to. For encores she obliged with The Sweetest Story Ever Told and, when the applause continued, with Sousa's charming song, The American Girl, an attractive lifting piece that scored deeply.—*New Haven*.

Marjorie Moody, a young coloratura soprano, disclosed a voice of exceptionally lovely quality, and the smoothest flexibility. Her Caro Nome was a genuine grand opera performance, and was rewarded with two encores.—*Milwaukee Sentinel*.

Marjorie Moody proved to be a coloratura soprano of much charm. Her Ah! For a Lui showed a fresh, young voice, very even in all registers. She showed excellent training and remarkably good breath control, singing without affectation and with the utmost ease.—*Meriden Record*.

Marjorie Moody, a coloratura soprano, is a singer with a most delightful personality. She has the grace of youth, its glow and inspiration. Her voice is well developed, has through its delicate fibre shot a sweetness and warmth that makes for pleasant and enjoyable feeling. She sang for her programmed number Ah! For a Lui, from the Verdi opera La Traviata. It was well done. For an encore number she presented Sweetest Story Ever Told, by Stults.—*Bangor Daily News*.

This year his vocal soloist, Marjorie Moody, is a singer of the first water. Her voice is one of the best heard on the local concert platform in recent years, and her style and personality are remarkably attractive.—*The Standard*, Montreal.

AS SOLOIST WITH PEOPLE'S SYMPHONY ORCHESTRA, BOSTON.

Miss Moody sang with intelligence and a clear, musical quality of tone the Charpentier aria, and was heard to even better advantage in Verdi's Caro Nome, which she sang as an encore.—*Boston Post*.

Marjorie Moody, the well known soprano, heard here with the Apollo Club and with the People's Choral Union in the past, was the assisting artist. Her performance of Depuis le jour, from Charpentier's Louise, was so cordially applauded that she added Caro Nome, from Rigoletto, as an encore. To the latter number the clear, cool timbre of her voice is especially suited. The technical skill shown in her singing is extraordinary.—*Boston Globe*.

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AS SOLOIST WITH PEOPLE'S CHORAL UNION, BOSTON.

Miss Moody aided him well in her skillful differentiation between the widow and the boy. Hear Ye, Israel she sang with very unforced tone, tasteful phrasing and a perfect legato. Miss Moody has such fine abilities that it is to be hoped she will devote time presently to cultivating greater clarity of diction.—*Boston Herald*.

Miss Moody is possessed of a very clear voice of excellent quality, which she uses well. Her intonation was unusually good.—*Boston Post*.

Miss Moody has a voice she is to be proud of, and her singing yesterday was faultless, as far as we are concerned.—*Boston Post*.

OTHER APPEARANCES.

Marjorie Moody needs no introduction to Washington, being most favorably remembered from previous appearances. Her voice, since last heard, had lost none of its purity and richness of tone, as shown in her rendition of Cadman's beautiful love song, At Dawning.—*Washington Post*.

The audience was especially cordial to Miss Moody. She has the charm of youth and a most lovely and flexible soprano voice. Her singing of the Ernani aria was an unmixed joy, and was so heartily applauded that she sang an encore. In her group of songs, she evidently substituted a Lullaby for the second number, and all three were so charmingly sung that a double encore was demanded by the delighted audience. She was ably accompanied by Mr. Ernest Harrison.—*Concord, N. H., Monitor*.

The assisting artist at once won her way into the hearts of the listeners. By the time she sang the third number of her first group it dawned on all present that no mistake had been made when she was engaged to sing with the choir. Her encore to the first group was Wake Up, by Phillips. The aria, Caro Nome, Miss Moody sang with fine understanding and musicianship, and after much unstinted applause, and realizing that her friends were on both sides of the stage, she apologized to the audience for turning her back to them and sang to the choir In My Garden, by Liddle. The Canzonetta in Miss Moody's third group was a fine bit of lyric singing, and in Summertime she so warmed to the mood that she had to respond with two songs, the first, Oh! You Don't Know What You're Missing, and the second, The Little Damozel, both of which she sang in inimitable style. A pleasing personality, with a warm, colorful voice and a good sense for program making, which some singers of much renown do not always possess, Miss Moody will be welcome whenever she chooses to visit Manchester again.—*Manchester, N. H., The Leader*.

Before she had sung the final note in her introductory lyric, Massenet's If the Flowers, she showed that her tones had been so well placed, were produced so freely and were controlled so firmly that they floated easily into space. Those tones are bright, clear and flexible, range widely and have in general a timbre that quickly appeals to the hearer. The evenness of her scale as well as the pliancy of her tones and facility and agility in florid singing helped to give to her singing of the I Am Titania air from Ambroise Thomas's opera, Mignon, no little brilliancy.—*Newark Evening News*.

Miss Moody last evening proved a joy to the ear and to the eye as well. She has youth, a vocal technique of seeming unlimited scope and with this musically understanding worthy of a singer of long operatic and concert experience.—*Salem Evening News*.

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"He is a virtuoso---there are few more brilliant ones; yet in his case, the musician, the poet, the interpreter, has conquered the virtuoso. He has given a new honor, a new dignity, to that somewhat dubious word."

—LAWRENCE GILMAN.

BACHAUS

By LAWRENCE GILMAN

Mr. Bachaus is geared to play Brahms. He has the necessary largeness and masculinity of style, the tonic vigor, the blend of sanity and fervor, the poetry that is never languishing nor oversweet.

Mr. Bachaus made a highly gratifying success with last night's crowded house—gratifying, because he is one of the most musicianly and impressive artists now playing the piano in public. Invariably he sinks himself in the music he would convey. He is a virtuoso—there are few more brilliant ones; yet in his case, the musician, the poet, the interpreter, has conquered the virtuoso. He has given a new honor, a new dignity, to that somewhat dubious word.—*New York Herald Tribune*, Feb. 13, 1925.

By OLIN DOWNES

He played the noble and familiar composition with the fidelity and enthusiasm of the fine musician that he is. The technics of the concerto remain ugly and in many places present ungrateful problems to the pianist. It is one of the tributes to Mr. Bachaus' playing that the difficulties he faced were not thought of by the listener and that nothing came between the audience and the music.

—*New York Times*, Feb. 13, 1925.

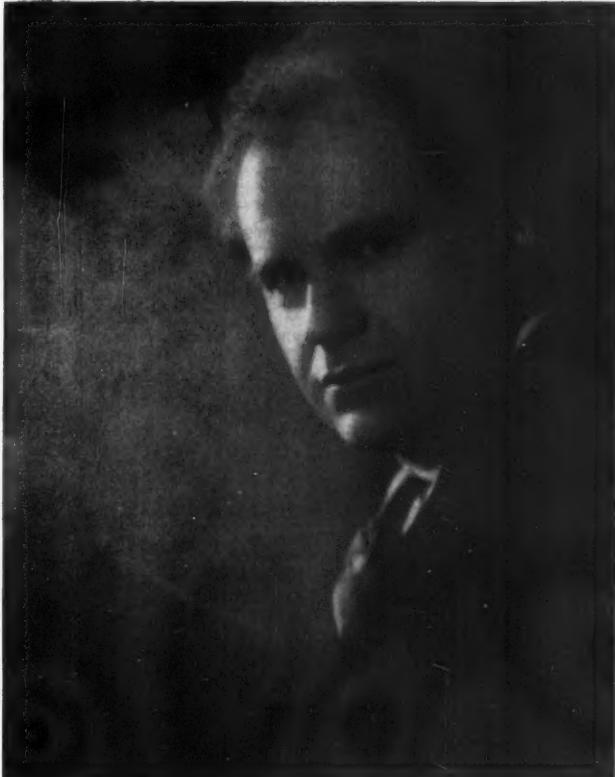


Photo by G. Maillard Kessler

By W. J. HENDERSON

The B flat piano concerto of Brahms is not parlor music and it is not for little girls to play. To perform it properly is a man's job and a man had it last evening. Mr. Bachaus gave an interpretation which was distinguished chiefly by rhythmic insistence and splendor of tone. The first and second movements he performed in big, burly style, with flashes of softer feeling. The prodigality and fervor of the movements,

aptly mentioned in Lawrence Gilman's program notes, were adequately published.

The slow movement, which has such a fathomless depth of sentiment, was beautifully done and in this capable assistance was given by Cornelius Van Vliet, who played the eloquent 'cello solo. The finale was noteworthy for its exquisite nicety of shade and dynamics. It may be added that the pianist's technic was a joy.

—*New York Sun*, Feb. 13, 1925.

By DEEMS TAYLOR

The memorable feature of last night's Philharmonic program was William Bachaus' performance of the Brahms second piano concerto—aided and abetted, of course, by the orchestra.

Luckily for the music, the piano part, important and grateful though it is, is so lacking in spectacular qualities that it is not likely to attract any pianists except those who are interested primarily in the music. Mr. Bachaus was an admirable choice. His performance, besides being beautifully blended with the texture of the surrounding orchestra, had deep imaginative and poetic qualities, and superb vitality. It was a masterly achievement by an artist who once more demonstrated his right to be placed in the first rank of living pianists. —*New York World*, Feb. 13, 1925.

By FRANK H. WARREN

Those who were fortunate enough to be there listened to one of the red letter musical events of the season.

—*New York Evening World*, Feb. 13, 1925.

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BACK TO "BACK"—AS THE FRENCH SEE IT

By Clarence Lucas

A few years before the Great War shook the world I read the report of a great debate in Germany. After many deep and searching arguments on both sides and much waste of gray matter in profoundly educated brains, it was finally settled for all time that some Englishmen had souls and some had not. I am but a pygmy beside those Herculeses, and I have no committee to help me. But I feel that a good subject for debate would be: Have Frenchmen any music in their souls? Perhaps Thibaud and Cortot will look sorrowfully at me when I next encounter them, and the ghosts of Berlioz, Bizet, Gounod, Saint-Saëns will haunt my dreams and call me Camel in French. Nevertheless, I often see Parisian audiences carried away by new ideas or peculiar fancies in compositions which have no merit whatsoever beyond some novel effect. Pope wrote that whatever is, is best. The average French composer seems to think that whatever is, is wrong. A short time ago every composer sought all the discords he could find in order to get away from the tiresome harmonies of Wagner and Gounod. I heard one of them say that Wagner was finished. He meant, of course, that everybody before Wagner was still more finished. Only the ravishing inspiration of Stravinsky brought comfort to his musical soul. He waxed eloquent about the Six—that valiant Gideon's band of heroes who set themselves the pleasant task of showing the world the emptiness of Beethoven, Chopin, Schumann, Brahms, Tchaikovsky, Grieg, and the other primitive music makers who lived in times remote. I remember reading about seven wise men who existed in the ancient world, and I believe that the witches in Shakespeare's Macbeth functioned as a trio.

Artemus Ward observed that the Traitors' Gate in the Tower of London was wide enough for twelve traitors to march in abreast. And now comes a company of six composers, two less than the eight little colored boys who traveled through Devon, one of whom got lost and then there were seven. These six composers are going to lose one of themselves if they are not careful, for a Frenchman told me that Honegger was the best of the lot. I myself think I see a little rift within the lute which may eventually make some of this music mute—not that anyone will worry over a little thing like that. I mean that the older composers of the ultra-modern school are now behind the times. The younger boys are harking back to Bach. They take the antiquated classics as a base and make them baser. Did not the high priest of the pagan harmonists, Stravinsky

himself, show the way when first he paraphrased and copied and altered Pergolesi, and then composed a piano concerto a long way after the style of Bach?

The boys are classicists—beautiful word—and the old fogies are ultra-modern. They all have their clubs and inner circles, where kindred souls meet over cigarettes and liquors to listen to advanced painters preaching musical theory, free verse poets laying down the law for painters, and musical classicists expounding the mysteries of literature. One of those weirdly draped creatures with a feminine voice, and her hair cut like a boy, informed me that the violin was finished now. She meant that as Stravinsky had written his Hommage to Debussy for woodwind instruments alone the world had now no further use for violins. How horrible the concert room would be if one or all of the Six banished the piano by not writing for it. I pointed out to my distracted female informant that the composers who did not write for the piano or the violin banished themselves from concerts where pianos and violins were employed. She saw I had not grasped her great idea and she lit a cigarette and left me.

The same Parisian public which rapturously applauded the acid drops of the ultra-modernites now gets excited over the cold hash of the classicists. I expect to see the time when the fashionable music of the day will be tonic and dominant concords only. What a thrilling moment is in store for the public which hears for the first time the Dead March from Handel's Saul. Think how those masterly touches of chords in the key of C major will make a Parisian audience dance for joy! How the advanced souls of the clubs and inner circles will pity the crude age of Stravinsky and the Six!

In the days of Marie Antoinette the fashionable world of Paris was completely under the sway of the inspired hair dresser, Leonard. He built the most fantastic structures on the tops of the ladies' heads and was the wonder of the hour. Whether the result was beautiful or not had nothing to do with the case. He was applauded for his new and marvelous ideas. Court ladies were sometimes decorated with carrots and other market produce, and even articles of underwear not destined for the light of day were entwined with the perfumed tresses to the amazement and delight of the adoring public. And this Leonard was a prototype of many a French composer of today.

I cannot tell what the result of this back to Bach move-

ment is to be. Ella Wheeler Wilcox wrote something about the kiss of a sunbeam and a dewdrop causing the birth of an opal. I suppose that when an ex-Honeggerite kisses Bach the result will be something stupendous. And Bach sounds funny in a Frenchman's mouth. In Germany the name is Boch with a wheeze at the end. In France the name is short and snappy Back. If the old composer could return to this world of sin and politics he might settle the pronunciation question. Failing his reappearance, we must get along as best we can, even though some users of the English language call him Batch. If Frenchmen give their General Foch the military name of fosh, why do they not give Bach the musical name of bash? Let us not become logical, however, but stick to music.

I think that Frenchmen generally believe that they understand Beethoven better than other nations do. This is partly due to the universal character of Beethoven's music. Beethoven is not limited to one national style and one period. The Germans believe they get more from Shakespeare than the English get. That, too, is a testimony to the universal character of Shakespeare's genius.

But the Frenchmen point out that the orchestra of the Conservatoire was directed by Habeneck, who for many years directed the symphonies of Beethoven in Paris during the composer's lifetime and left behind him a tradition. Paris has a tradition which no other city has, so I am told. I suppose we must console ourselves with the thought that Germany produced Beethoven, and England produced Shakespeare, even though the art of understanding the works of these two men belongs to foreigners.

BUZZI-PECCIA'S PUPILS SCORE SUCCESS

On January 24, Lillian Rosen, Margarete Bergen, Leonora Oppenheim and Mary Boyle, all pupils of Buzzi-Peccia, broadcasted from WOR in a delightful program. After their appearance, Mr. Buzzi-Peccia received several hundred letters of praise from all over the country. The program was divided between operatic arias and Mr. Buzzi-Peccia's compositions.

On February 8, at the De Witt Clinton High School, Mary Boyle, lyric soprano; Margarete Bergen, contralto, and Lillian Rosen, coloratura soprano, sang. All three pupils have accomplished their entire study under the direction of Mr. Buzzi-Peccia, and it was delightful to hear three young artists with such a degree of finish. Miss Boyle has a fresh, lyric voice, brilliant and clear; she sang The Little Brown Owl, Under the Greenwood Tree, and Brown Birdeen, by Mr. Buzzi-Peccia, with excellent success, and later in the evening gave Una voce poco fa, from Barber of Seville. Margarete Bergen, contralto, was heard in Light Eternal, a religious song, and The Fairies' Lullaby by Buzzi-Peccia, and also O del mio dolce ardor, and Mon cœur s'ouvre à ta voix. A successful career is predicted for her for the voice has a velvet tone that one hardly expects from one so young and her singing of Buzzi-Peccia's Light Eternal, and Mon cœur s'ouvre à ta voix, was a treat not soon to be forgotten. Lillian Rosen, still in her teens, gave a delightful rendition of Buzzi-Peccia's Canto di Primavera, Nothing in the World Is Single, and Love's Message, the last named being a setting of the Chopin Minute Waltz, replete with technical difficulties, this and Ombrà Leggere from Dinorah being perhaps her best numbers; her voice is clear and sweet and she surmounts the difficulties of such numbers with facility and smoothness.

Buzzi-Peccia's splendid accompaniments added in no small way to the success of the concert, for in his playing one hears the true touch of the master.

W. WARREN SHAW'S PUPILS ACTIVE

Katherine Rossi, a promising young soprano, is engaged to sing special songs at the New Lyric Theater, Camden, N. J.

Mae Eckert has been engaged as soprano soloist at the First Lutheran Church, Lancaster, Pa.

Leslie Joy, baritone, gave a song recital in Kingston, N. Y., on January 12. He sings frequently in New York from WEAF and WJZ radio stations.

Charles Long, bass baritone, gives a recital every Monday afternoon over WIP at Gimbel Brothers, Philadelphia.

Noah H. Swayne, bass, appeared as soloist with the Orpheus Club at the Academy of Music in the first concert of the season.

Harold Rawley, tenor, gave a successful recital at Strat Haven Inn, Swarthmore, Pa., January 25.

Richard Finley appeared as Bunthorne in Patience at the Academy of Music, January 29.

Edwin Rorke, baritone, was soloist at the Bossi concert at the Wanamaker store, Philadelphia, February 4.

BOOKINGS FOR CHAMBER MUSIC SOCIETY

Bookings for the Chamber Music Society of San Francisco from January, 1925, to April, 1925, include San Francisco, fourteen appearances; Los Angeles, three; Oakland, four; San Rafael, two; Santa Barbara, three; Palo Alto, two, and one appearance in each of the following cities: Vancouver (B. C.), Seattle, Portland, San Diego, Claremont, Redlands, Hollywood, Fresno, Merced, Pasadena, San Bernardino, Santa Maria, San Jose, Alameda, Sacramento, San Mateo, Mill Valley, Mills College, Berkeley, Watsonville and Phoenix, Ariz. This makes a total of forty-nine concerts, and many more could have been booked within these months, but the connection of the members of the society with the San Francisco Symphony prevented accepting them.

ARTHUR KRAFT ON TOUR

Arthur Kraft is now on a concert tour which will include appearances in Toronto, Chicago, Chicago and Springfield, Ill. The tenor will sing at the Evanston North Shore Festival on May 25.

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FLORENCE MACBETH

IN GREATER TRIUMPHS

CHICAGO
DAILY TRIBUNE:
JANUARY 8, 1925.

Miss Macbeth Charming in Role of Lucia

BY EDWARD MOORE.

Toti Dal Monte, billed to sing Lucia in the opera of the same name last night, was ill, the physician's report naming it influenza and tonsilitis, with temperature and some bronchitis. Florence Macbeth was accordingly called upon to sing the part.

With full memory of Miss Dal Monte's many excellent qualities, the music department of this newspaper believes the substitution was a great improvement on the original choice. It would have been better yet if Miss Macbeth had been the original choice.

Of the many who sing the lyric woes and coloratura insanity of Lucia, Miss Macbeth is by far the most youthful, charming and, as nearly as Donizetti permitted, credible. The well known insanity scene was a fine example of ingratiating, lovely, and completely legitimate singing. Only on the topmost note did Miss Macbeth permit the tone to become thinned out, apparently making more of an effort than the case called for. Elsewhere it was singing which fully deserved the applause which it received.

CHICAGO
JOURNAL OF COMMERCE
DAY, JANUARY 8, 1925.

"Lucia" Is Repeated.

By PAUL R. MARTIN.

Late yesterday afternoon a bulletin was issued by Mme. Toti Dal Monte's physician to the effect that the coloratura, who returned to Chicago from New York, where she has been singing with the Metropolitan, to appear in the title role of "Lucia" last night, was ill with influenza and tonsilitis and that it would be impossible for her to leave her bed without danger of serious complications. This caused a hurried rearrangement of plans at the Auditorium and Miss Florence Macbeth assumed the task of appearing in Mme. Dal Monte's place, without having had opportunity for rehearsal.

However, when it comes to giving an impersonation of Donizetti's troubled heroine, Florence Macbeth has few equals, and she gave splendid account of herself at every turn of the action. Her voice showed to splendid advantage and she acts this role with an intelligence that bears all the marks of real genius. The house was crowded and the applause bestowed upon Miss Macbeth and

THE DAILY NEWS.
JANUARY 8, 1925.

Macbeth Is Welcomed in Leading Part in "Lucia"

BY MAURICE ROSENFIELD.

With hardly eight hours' notice, Florence Macbeth, American coloratura soprano, stepped into the breach last evening and assumed the leading role in "Lucia di Lammermoor," replacing Toti Dal Monte, who, it is said, is suffering from a bad cold.

Miss Macbeth was a welcome substitute and received due recognition for her admirable singing and acting. She is the true type for the Scotch heroine of this opera; dainty, pretty and graceful in manner. As for her singing, her crystal-like voice is pure and clear and her technical endowment is developed to an unusually high degree. In the "mad scene" she introduced some uncommonly difficult cadenzas and high tones and the audience gave her hearty applause.

CHICAGO EVENING POST.
JANUARY 8, 1925.

Great Audience Delighted with Singing in 'Lucia'

By Karleton Hackett.

Mme. Florence Macbeth sang in place of Mme. Toti dal Monte, who had a sudden attack of influenza complicated with laryngitis, a slight temperature and a touch of bronchitis—enough in all conscience to excuse a singer. Let us hope that it is but a light attack.

In the first act her voice sounded rather light, lovely in quality thru the middle register, but the extreme upper tones, the D and such, did not carry well. The "mad" scene she sang brilliantly, and it brought a great demonstration from the public. Her tone was velvety; the decorative figures came out clearly and the voice had the carrying power. It was fine singing and thoroughly deserved all the applause that followed.

CHICAGO EVENING AMERICAN

JANUARY 8, 1925.

BY HERMAN DEVRIES.

An exceedingly large audience had assembled to hear Toti dal Monte, the Italian prima donna, in "Lucia di Lammermoor" last night, but her indisposition placed Florence Macbeth upon the stage and judging by the applause and the recalls, no one in the audience seemed to lament the substitution.

This lovely American soprano sang exceedingly well, and was so charming in her sane moments that I hadn't the heart to wait for her debacle! Miss Macbeth is easily one of the most artistic and reliable singers in the organization.

CHICAGO HERALD AND EXAMINER. THURSDAY JANUARY 8, 1925.

MACBETH REAPS WILD APPLAUSE AS LUCIA

Chicago Favorite Steps Into Rele When Toti dal Monte Falls Ill; Earns Enthusiastic Ovation From Opera Lovers

BY GLENN DILLARD GUNN.
TOTI DAL MONTE journeyed from New York to repeat her interpretation of Donizetti's lyrically unbalanced heroine in last night's "Lucia" performance only to fall ill of tonsilitis.

A great audience was gathered to hear her. Instead they heard Florence Macbeth, not, be it added, to the artistic disadvantage of the performance. Nor, had Ashton Stevens been present, could he have complained that this gathering "sat on their hands," as did the audience that witnessed Mme. Dal Monte's debut with the Civic Opera.

No more enthusiastic group of opera lovers has assembled this season. They acclaimed the sextet and were still applauding Miss Macbeth's "mad scene" when I left the theater.

Miss Dal Monte's misfortune was Miss Macbeth's opportunity and well did she improve it. Of the many interpretations of this most famous of coloratura display pieces I have come to prefer that of the little soprano from Minnesota. Her voice has more of the soft, lyric resonance than Latin sopranos cultivate. Her technic is as facile as theirs, her intonation impeccable, her style a model of all musical virtues.

Therefore it is not surprising that she stimulated her fellow countrymen—one should say fellowtownsmen, since she began her career in America in this theater twelve years ago and has sung here ever since—to greater enthusiasm that has been developed by any previous representation of this popular opera during the season.

Miss Macbeth had excellent support.

DAILY JOURNAL.
JANUARY 8, 1925

By EUGENE STINSON

Macbeth Replaces Dal Monte

Florence Macbeth, obligingly receiving an enthusiastic audience in the Italian's stead, thus became a fourth figure of novelty in the performance. An accomplished and routine singer, and in the main a very graceful one, the little American won her accustomed warm response from her hearers.

FLORENCE MACBETH

606 West 116th Street

New York City

NEW YORK CONCERTS

FEBRUARY 16

The Brahms Club

The Brahms Club, Leo Braun, conductor, assisted by Max Bloch, Bertrand Hirsch, Samuel Bellison, Bruno Jaenickie, Adolf G. Schultze and Theodore Celli, gave a concert on Monday evening, February 16, in the Astor Gallery of the Hotel Waldorf-Astoria before a large audience.

The Brahms Club, founded in November, 1920, by Mr. Braun, is a body of unusually well trained female singers, whose artistic and finished work under the capable baton of its conductor is recognized as one of the outstanding organizations of its kind in the metropolis.

The singing of the Brahms Club leaves nothing to be wished for, from the minutest pianissimo to the most pronounced forte passages. The upbuilding of climaxes was surprisingly effective, solely due to Mr. Braun's artistic and indefatigable guidance. The audience was not slow in recognizing these points and applauded conductor and singers after each number.

The club sang works by Caccini, Schubert, Lully, Duparc, Vidal, Gretchaninoff, Deems Taylor, H. T. Burleigh, Brahms, and Leo Braun, many of which were especially arranged for the club by its conductor. Mr. Bloch was heard in an aria from *La Bohème* (Puccini), as well as in songs by Richard Strauss and Hans Hermann. Following the musical program there was dancing.

Jeannette Vreeland

Jeannette Vreeland proved herself an artist of real ability at her Aeolian Hall recital, February 16. In the first place, she presented a charming picture on the stage and has a pleasing personality. She is the possessor of a voice of lovely quality, which she handles with discretion and uses to convey not merely beautiful tone but emotions and moods. She sings with intelligence and good taste. Songs by Haydn and Mozart's Alleluia opened her program, and a German group by Hugo Wolf, Marx, Erich Wolff and Strauss followed. The French numbers consisted of an aria from *Les Pecheurs de Perles* (Bizet), and songs by Szulc, Pierné and Boulanger. The fascinating Pierné song, *Le Moulin*, had to be repeated, and the accompanist, Herbert Goode, acknowledged applause for his splendid accompaniment, which pictured the mill wheel. Miss Vreeland's diction in both German and French, as well as in English, was very distinct. A concluding English group began with Charles Griffes' lovely *By a Lonely Forest Pathway*, and included also songs by Roger Quilter, Erich Wolff and Landon Ronald. A large audience applauded Miss Vreeland for her artistic interpretations, lovely voice and generally effective singing. Herbert Goode's musicianship accompaniments were also appreciated.

Doris Doe

On the evening of February 16, Doris Doe, contralto, gave a noteworthy recital, remarkable both for beauty of the program and the manner in which it was rendered.

Miss Doe opened her program with one Italian song of the olden time, and followed this by two modern arrangements of Italian folk songs by Geni Sadero, who is just now in America introducing her own music. Miss Doe's second group consisted of songs by the two Wolfs, Erich and Hugo, the latter's *Auf dem grünen Balkon* being especially charming. Following this was a group of French songs by Rhene-Baton, Koehlein and Coquard, and the final group on the program included songs by the two Macs, Dermid and Fadyen, and two songs by Frank La Forge, who was Miss Doe's accompanist.

Miss Doe has a voice of great power and warmth. It is a low, sonorous organ, with magnificent capabilities which its fortunate possessor well knows how to make the most of. The voice is perfectly trained, with no roughness between the great, deep notes of the lowest register and the clear, ringing top, and Miss Doe uses it with apparent ease, giving her mind to her interpretations, which are excellent representations of what the composer in each case has intended. The entire impression was that of a finished singer of far more than average worth, and endowed with far more than average musical gifts.

Mr. La Forge, who played without music, and Miss Doe seemed in complete accord in the interpretation of the works on the program, and the evening was one of unalloyed pleasure. There were many encores.

FEBRUARY 17

Irma Woollen

Irma Woollen, mezzo soprano, was heard for the first time, at Town Hall, on February 17. She comes from Indianapolis and her debut was rewarded by good criticisms, a large audience, and many beautiful flowers were handed over the footlights. She began with obvious nervousness but this she overcame after the first few numbers. A debut in New York is never the simplest thing in the world

and it is not surprising that a singer appearing for the first time, should be a bit nervous.

Her voice has good quality and she uses it with considerable dramatic intensity and much effectiveness in interpretation. She offered a comprehensive program which was chosen to show off her voice to its best advantage. Many American composers were represented on the program, notably, James Rogers, Harriett Ware and Blair Fairchild. Walter Golde, as always, was a perfect accompanist, assisting the singer with his usual skill and directness.

Ludwig Pleier

Ludwig Pleier, cellist, was heard in recital at Aeolian Hall on February 17. Despite the slight mishap of a broken string in the first number, Mr. Pleier impressed his audience immediately as being a musician of undeniable merit. His tone was always of beautiful quality and he played with the assurance of a musician who knows at all times exactly what he is about. One might almost call him a conservative musician. He was ably assisted at the piano by Emanuel Ballaban. Aside from many well known numbers for the cello on his program, he played his own *Fantasy Hungaria*.

Mendelssohn Glee Club

Owing to illness, Ralph Baldwin was unable to conduct the concert of the Mendelssohn Glee Club at the Waldorf-Astoria on February 17, and his place was taken by Kenneth

thrills of appreciation in others. It is intensive music, emotional, gripping, dynamic, and in the less active portions displays melodic loveliness that is curiously haunting. There is a flavor of the Orient that makes it strangely palatable to musical taste. Mr. Stokowski collaborated with the composer to the best of his ability, lending the finest of his orchestral capabilities to the intricacies of the score. Enthusiasm ran riot at the conclusion and in connection with the orchestra and its leader, as well as individually, Mr. Ornstein acknowledged tributary plaudits.

The numbers in which the concerto was centered were calculated to offset its brilliance to contrasting advantage. Mr. Stokowski led his men through a superb rendition of Schumann's second symphony in C major, displaying in unquestionable entirety its intrinsic appeal. Tchaikovsky's Romeo and Juliet overture acted as a soothing syrup after the emotional stimulus of the Ornstein work, and its continued loveliness, particularly of the love theme, eased the tension and filled all with the exquisite satisfaction of beautiful music beautifully played.

Mozart Society Second Private Concert

Armand Tokatyan, Metropolitan Opera tenor, was featured at the February 17 concert of the New York Mozart Society (Mrs. Noble McConnell, president), held in the Hotel Astor ballroom. On the program for three numbers, he sang no less than nine times. After the Carmen Flower Song, sung with beautiful tonal quality, he added an Italian canzone; Beloved (Vila-Silberta) brought out his expressive and telling high tones, and here he added Homing as an encore. Enthusiasm over his singing grew with every succeeding appearance, so that the O Paradiso aria brought out his best efforts, the ease of his singing and heartfelt warmth of expression striking home; four more encores followed, including the Tosca aria, a tarantella, Dona e Mobile (with a rousing high B flat) and the Pagliacci "sob-song." Tokatyan's boyish appearance and friendly stage manner are an invaluable asset, so that he made 1000 warm admirers at this concert. Nor was this all, for at his request, a musical reporter took him and his charming bride to President McConnell's box, where personal introductions and congratulations followed.

Other soloists of the evening were Marie Dimity, Ellie Ebeling Schmalz, Lucille Taylor, Caroline M. Stark and Elsie Johnson, all of whom had distinguished themselves in incidental solos sung by the Choral. The principal choral number was Reinhold Herman's cantata, *The Sirens*, a work full of beautiful melody and harmony, with splendid orchestral effects in the piano accompaniment. Two Swedish songs, sung in that language, were much liked. Kursteiner's *My Heart Sings*, and Gypsy Band of Dreams (*Bliss*) were the remaining choral numbers. The large audience heard all this music, Conductor Richard T. Percy obtaining fine results, and Accompanist Spross furnishing the bedrock of pianistic support.

State Symphony: All-Dohnanyi Program

The fourth and last Tuesday afternoon concert by the State Symphony Orchestra was given before a small audience in Carnegie Hall on February 17, at which Ernst von Dohnanyi appeared in triple capacity—that of composer, conductor and pianist. There were three orchestral numbers presented—Festival Overture, op. 31; Suite, op. 19; and Ruralia Hungarica, op. 32, the first and third being performed for the first time in America.

The Festival overture, composed in 1923 to commemorate the fiftieth anniversary of the union of Buda and Pesth, is a gigantic work, scored for double orchestra with an extra complement of brass. It is an unusually effective composition and worthy of being frequently featured by our symphony orchestras. The Suite Ruralia Hungarica is another of Mr. Dohnanyi's delightful and ingenious works, consisting of five pieces based on old Hungarian peasant tunes, freely treated and subtly harmonized. The composition as a whole has nothing of the conventional gypsy character, but is nevertheless strongly Hungarian. Mr. Dohnanyi conducted these, as well as his Suite op. 19 admirably, with fire, dash, warmth and virility.

He was likewise heard as soloist in his Variations on a Nursery Song, in which his pianistic powers were again strongly revealed. He received excellent support from Ignatz Waghalter and orchestra in the accompaniment of this work.

FEBRUARY 18

Mr. and Mrs. Edwin Hughes

Mr. and Mrs. Edwin Hughes delighted a large number of guests at the MacDowell Club on February 18, with their recital of two-piano music. Their program consisted of Saint-Saëns' variations on a theme by Beethoven, the Chopin rondo (op. 73) and the Rachmaninoff suite, op. 17. There were evidences in the playing of this well known pianist-teacher and his charming wife, who is also an excellent pianist, an admirable unanimity of expression and feeling, and skillful tone blending and balance. Of particular interest was the Rachmaninoff suite, which, so far as the writer knows, has not been played publicly in New York before. It begins with a full sounding keenly rhythmic

(Continued on page 32)

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 "He is one of those intended by nature to play the piano." — Karleton Hackett
 "He has the greatest amount of refinement of any of the great players." — Maurice Rosenfeld

CHICAGO HERALD
AND EXAMINER,
FEBRUARY 16, 1925.

LEVITSKY SHOWS MASTERY OF KEYS IN BEETHOVEN

Pianist Displays Full Genius in
Revival of Opus 101, Bring-
ing Out Rare Beauties of
Noted Work.

BY GLENN DILLARD GUNN.
MISCHA LEVITSKY gave fur-
ther proof of his genius yes-
terday afternoon in Orchestra Hall
when he revived the lovely and neg-
lected Beethoven sonata, Opus 101.
This is not only immortal music,
it is modern music. One feels sure
that it always will be modern.

A great spirit sings in its melodies. A great master assembled them in the delightful variant on classic form that is accomplished in the pattern of the work. Both qualities were set forth in Levitsky's playing.

For him the piano sang with a tone of unearthly beauty. It raved the chords of the orchestra in its seeming variety of color. He dis-
covered the humor as well as the sentiment, the poetry as well as the strength and vigor of the work. In short a master played a master-
piece.

He is young to deserve this title. But in the Bach and Beethoven divi-
sions of his program he was worthy to bear it. He has learned to discipline feeling, to concern himself with the finest nuances of musical taste, to place the work above the performance, to eschew display, to let the composer speak through his mind and his admirable fingers. Wherefore he deserved the tributes of breathless silence and tumultuous applause which his listeners of yes-
terday accorded him.

Steinway Piano

Ampico Rolls

Columbia Records

DANIEL MAYER

THE CHICAGO EVENING POST.

MONDAY, FEBRUARY 16, 1925.

Brilliant Piano Playing Done by Mischa Levitzki

By Karleton Hackett.
MISCHA LEVITSKI, in piano recital at Orchestra hall yesterday, presented an interesting psychic study. He has the gifts to qualify him as one of those gladiators of the piano who love to struggle with the uttermost difficulties of piano technique for the sheer delight of hurling them one by one to the dust and setting his foot upon their metaphorical necks. And yet there is a something in him which will not let him be satisfied with these carnal joys of the arena, but aspires after the spiritual.

His playing is delightful in itself, and the sense of conflict within him gives it a strange fascination. His natural instinct seemingly would lead him along the brilliant, yet for him facile, paths of virtuosity. But, is it the very ease with which he achieves these technical triumphs which rob them of their savor for him, or is it a stirring of something deep within him which demands a fuller expression? None can say, perhaps, least of all Mr. Levitzki!

He is one of those intended by nature to play the piano. Everything he does is conceived in terms of the piano, and in his wide ranging he is never tempted to transgress its bounds. There were moments of exquisite beauty in the Chopin—lovely tone colors with the inner voices weaving their melodies together in happy adjustment and with the pianistic sense governing all. It was the forceful Chopin with the man's brain back of the poet's eye. Nothing of the sentimental in the tender phrases, and when the time came with a tremendous burst of power.

The audience made him add several encores after the Chopin group, and to each he gave distinctive quality. The fashion in which he can turn off a dainty bit or give a dazzling display of technical fireworks is a delight. And always apropos, always in the spirit of the music.

The final group was most entertaining in the lighter vein. The Golliwog's Cakewalk was charming in its play of colors and rhythmic freedom. The Tango of Albéniz was pleasing in a way, but either the music is thin or there is something therein contained which Mr. Levitzki failed to bring out. The Rachmaninoff had a joyous sweep to it that caught the spirit without seeking to make it anything more than it was. His own Gavotte (in old style) was graceful without making pretenses. Dohnanyi's "Boisterous Party" had a hearty merriment which was suggestive without getting out of hand. Then he gave his fingers leave to amuse themselves with Liszt's Thirteenth Rhapsody.

At the conclusion of the regular pro-
gram he had to begin on a second
made up of encores.

A most interesting personality

THE DAILY NEWS.

FEBRUARY 16, 1925.

Pianists and Vocalists Appear in Five Recitals

BY MAURICE ROSENFIELD.

Mischa Levitzki, the pianist, in his recital at Orchestra hall yesterday, made clear one important fact. He has the greatest amount of refinement and the keenest sense of musical taste of any of the many great players that are now on concert. In his performance of the shorter pieces by Chopin, like the mazurkas, preludes and études, these two artistic attributes stand out most prominently.

His program was a long and varied one, ranging from Bach and Beethoven through some novelties by modern composers and ending with the Liszt 13 rhapsody.

In the Debussy "Golliwog's Dance," Rachmaninoff prelude in G minor, Albeniz's Tango, Levitzki gavotte and Dohnanyi "Boisterous Party," a fluent rippling technic, humor, suave and irresistible, and a genuine pianistic touch, made all his numbers delightful musical pieces.

There was a large audience and many on oars.

Season 1925-1926
already booked for
tour of Orient and
Pacific Coast—only
remaining available
time is February
and March, 1926—
dates being now
assigned.

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JOAN RUTH
MILDRED SEEBA
LOUISE HOMER STIRES

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALLEN McQUAHE

Violinists:

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**SAMAROFF DISCUSSES THE VALUE OF STUDYING
MUSIC HERE VERSUS STUDYING ABROAD**

"If you have come to ask me the ancient question as to whether a woman can have both a career and a home successfully," Olga Samaroff, American pianist, greeted her interviewer, "I shall tell you emphatically 'No!' I never realized the impossibility of both so much as I do now."

The interviewer denied any such intention. He had come, he said, to ask her to discuss the advantages of studying music here and the advantages of studying it abroad. Mme. Samaroff, who had spent many years studying abroad herself, who had toured Europe many times, and knows the conditions there as they are today as well as before the war, and who also, as a thorough American, knows American musical life as completely and intimately as any one, being prominently identified not only with concertizing throughout the country, but also associated with the teaching and conservatory life of America—who else could discuss these questions more intelligently or with greater interest?

ADVISES STUDYING IN AMERICA

"I can only reply in answer to such questions," began Mme. Samaroff, "in much the same way as I did to a very talented young Chicago boy who asked me whether he should continue his studies in this country or go abroad to study. I told him emphatically to remain here."

"I told him that because of a number of factors. Before the war, of course, the musical center of the world was in Europe. There they had not only the most concerts, but there one could hear the unusual works and the kind of music that the student is particularly interested in. Here, before the war, concert life was restricted to the popular kind of concerts. One could not hear much unusual music, not the type of music that is most helpful to the student. This fact alone eliminated America as far as the student was concerned as a place for study. The music here in those days did not have the interest or variety he needed."

"Then the war shifted the whole center of gravity. The music world came to this country. The foreign artists came here in great numbers and gave our musical life some of the things it needed. At first they came here on a visit. Few of them had any intention of remaining. Now their whole attitude has changed. America has become the musical center of the world and seventy-five per cent. of the bigger artists regard the United States as their permanent home. You see what happened. They fertilized the soil and it was not long before music flourished. They made the United States the center without quite intending to. But there were, of course other factors, too."

"We are therefore in the midst of a vital and important musical development and it is important that we be conscious of it. In this way we can help it along. It is, I admit, all a part of a large cultural development that is going on here in all the arts. Deeper than that, it has its causes also in the fact that cultural development always follows material prosperity. Music at its best can flourish in a country when that country is at its height of material success. It has been the case throughout history."

SMALLER CITIES DEMAND BEST MUSIC

"Significant of that musical development in this country is the fact that the smaller cities now demand the same program as New York or Boston or Philadelphia. In fact the same program is successful anywhere. And this de-

velopment of musical taste has come about in the big centers too. In New York a few years ago soloists with orchestra always played Tchaikowsky or Liszt. Now it is significant that when I played with the New York Philharmonic a few weeks ago the Mozart A major concerto was every bit as popular with the public and the critics as the Liszt E flat. And that change in taste is noticeable in the smaller towns and cities as well."

"This means that we are in the midst of the vital period of musical development. I am not sure that we have reached the full flowering of our creative life. But it all means that this country is the place for the student of today. He can get everything here and more than he can get abroad. He can hear the music he needs, the unusual music, the variety and interesting music that he should hear."

"But what will happen to all these students who are now in American conservatories? Is there room for them all?"

THE SURVIVAL OF THE FITTEST

"No, I am afraid there will never be room for them all. It is simply a matter of the survival of the fittest. They can all be useful, but they can not all have virtuoso careers. But those who do not have virtuoso careers will not be as unhappy or as unfortunate as they may imagine, they are a large factor in the vital musical life and the development of the country. They add to the musical intelligence and they multiply many times the musical appreciation of those with whom they come in contact."

"I will give you an instance. In a small city in Missouri not long ago I was asked to include on my program the Liszt G minor sonata which I had played a few weeks before in New York. So I made up a program that would appeal particularly to the musically intelligent. When I arrived I found a large audience—about 1,500 people in the hall. And you know an artist can tell, as soon as he begins to play, whether an audience is getting the best of the music. I knew at once that this audience was getting the best. After the concert I was introduced to an elderly gentleman who asked me if I would listen to some of his students play. The next morning I met them and they did some remarkable things. They played Bach, they improvised, they did various things which showed that as students they had as high a standard as any in the world. They were every bit as well trained as any in Berlin or Paris or any music center. It had all been through the work and the influence of this one man. He had awakened this Missouri city to a real taste and appreciation of music. It simply shows what one musically gifted person can do."

"It is very difficult to make a virtuoso career for oneself. It demands so many other qualities besides the possession of great talent. It demands a certain quality of character, a generous amount of good health, an enormous amount of vitality. It demands money and leisure and it demands these things all of one person. There is the constant strain, there is the necessary ability and readiness to take advantage of every opportunity so that only comparatively few can ever find that virtuoso career. But, as I said, those who do not need not be unhappy and they are not unfortunate, for they have much to contribute to the musical life and development of America."

the first of the year Mr. Hofmann is planning to make a tour of the Pacific Coast.

Dohnanyi on Extensive Tour

Ernst von Dohnanyi, Hungarian composer, conductor and pianist, after his appearance in all three roles with the State Symphony Orchestra in New York on February 15 left for an extensive tour of the Middle and Far West. He appeared at Oberlin, Ohio, February 19, and will be heard in Missoula, Mont., March 2. Then he goes to the Pacific Coast, where he has a number of engagements, including appearances at Portland, Ore., March 7; San Francisco, March 10; San Rafael, March 11; Palo Alto, March 12, and a number of other places, including Seattle, Los Angeles, Riverside and Long Beach. He will also play in Reno, Nevada, the middle of March.

Kurenko Coming Next Season

Maria Kurenko, Russian coloratura soprano, who was engaged to come to the United States to make her American debut and her first American tour, under the management of the Wolfsohn Musical Bureau last fall but was detained in Europe on account of illness, will positively come to America next fall for her American debut and her first tour of the United States. She has now fully recovered from her recent illness and will appear in the leading cities of this country during the season of 1925-1926.

Franklin and Wolfsohn Booking Meisle

Through an error in the announcement regarding Kathryn Meisle, Chicago Civic Opera contralto, as coming under the management of the Wolfsohn Bureau, it was made to appear that Miss Meisle would be under the exclusive management of that Bureau. The Wolfsohn Bureau has arranged to make some of the bookings for Miss Meisle by special arrangement with Calvin Franklin, Miss Meisle's manager, and it is through this arrangement that Miss Meisle will be under the management of the Wolfsohn Bureau.

Chamlee to Tour

Mario Chamlee, tenor, closed his season at the Metropolitan Opera, where he has covered himself with glory and glowing press notices this season, on February 23, and begins an extensive tour on March 1 which will keep him busy until his appearance at the Evanston Music Festival on May 27.

Alcock Soon to Finish at Met

When Merle Alcock finishes her Metropolitan Opera season in April she will make concert and recital appearances in Trenton, N. J., Frankfurt and Stillwater, Ky., Excelsior Springs, Hastings and Fort Wayne, Neb.

Spalding Booked for New Orleans

Albert Spalding, violinist, will play before the Philharmonic Society of New Orleans next February.

Hofmann to Sail in May

Josef Hofmann, pianist, is planning once more to spend the summer at his summer home in Switzerland, sailing for Europe sometime in May. Mr. Hofmann has already been engaged to make a number of appearances in Great Britain in the early fall and will return to the United States to begin his next American tour on November 9, playing throughout the East and Middle West until December 16. He will make two appearances in New York next season, and has been engaged to give recitals in Boston, Cleveland, Philadelphia, Washington, Chicago and Rochester, and two appearances with the Detroit Symphony Orchestra. After

At the Opera de Nice



In a hall filled with the highest personages of the American and British colonies, Mme. Ganna Walska impersonated last night the sweet and touching role of Madame Butterfly.

With true artistic conscientiousness she created reality by sacrificing her radiant beauty for the dramatic necessity of resembling a real Geisha, with her saffron colored face and the slant eyes. She wore the most adorable and truly Nipponese dress and raiments.

Mme. Walska made a most captivating figure of Puccini's heroine, and her conception was strikingly original. She is gifted with a soprano of brilliancy in the high registers and she aims to give the composer's every intention. She succeeded in her endeavor with completeness and sincerity and she is worthy of our best compliments.—*From Le Petit Nicois, January 29.*



The announcement of Mme. Ganna Walska's appearance at the Nice Opera succeeded in filling the house with a representative audience of the highest English and American aristocracy. In a crowded theater, made brilliant with rich costumes and glittering jewels, Mme. Walska made a successful appearance. Her voice is capable of modulations from a pianissimo that is almost a whisper to lyric outbursts that are true expression of emotional joy. She tried at



Photo by de Meyer

all times to illuminate her singing with local color. The little cries of distress, the childlike innocence of the character of Madame Butterfly, were expressed with as much fidelity as the more poignant and dramatic moments when she delineated the suffering of the wounded soul of the trusting little Geisha lady. One really feels with her while hearing her sing.

We must admire the richness of Mme. Walska's voice as well as its expressiveness. The Walska costumes were especially striking, being reproductions of original Japanese raiment, and they were brought from Japan by the singer. She had evidently made a deep and searching study of the gestures, mannerisms and general physical and facial characteristics of a Japanese of the type represented by Madame Butterfly. It was an admirable impersonation in every way, and gave extreme joy to the spectators and



listeners. — *L'Eclaireur de Nice, January 29.*



Mme. Ganna Walska was an ideal and dreamful Madame Butterfly. She was assisted in her touching representation by a rare lyric soprano voice, which enabled her to express all the musical emotions of her part.

Her costume was authentically Japanese and of marked originality.

She presented all the complexity of the dramatic character, and did so with restrained art and perfect musical understanding.—*Le Bourguignon, December 31.*



Mme. Ganna Walska, who undertook the role of Madame Butterfly, revealed a very subtle talent. True to the character, she was now passionate, now restrained; at times tender and caressing, and again impetuous and dramatic.

Mme. Walska is a really wonderfully gifted singer who compels the listener to admiration of her vocal art and her conscientious histrionic representation.

Especially touching, and worked out with telling dramatic details, was her performance in the second act. The episode with the baby was done with so much pathos that it probably marked the climax of the entire representation, and was loudly applauded.—*L'Yonne, January 1.*



Photos © Daily Sketch
IN ACTION

"THE NIGHTINGALE OF AMERICA"

GALLI-CURCI'S RECEPTION IN ENGLAND

Never was princess more cordially and honorably welcomed than was Galli-Curci when she arrived in England for her concert appearances last fall. She sailed from America on the Paris, which, on this trip, docked at Plymouth—or rather, it should be said, it did not dock at all, but lay out in the harbor at anchor, while the usual lighter came alongside to take off passengers and baggage.

It was a day of storm, but in spite of the pouring rain the Lord Mayor of Plymouth undertook the trip all the way out to the steamer to do fitting homage to the great "American" prima donna—they call Galli-Curci American in England, a thing for which America should feel greatly honored.

Accompanying the Lord Mayor were forty-one newspaper reporters, who took the trip all the way from London, so important an event did the arrival of the great Galli-Curci seem to the British press, reflecting the feeling of the public as a whole, not only in London but also all over Great Britain.

To the Lord Mayor, the visiting press representatives and Galli-Curci, the French Line gave a reception in the main dining saloon of the steamer. There were various addresses of welcome and homage, to which Galli-Curci replied with so much good taste and humility that all present were charmed.

Perhaps the most extraordinary thing about the Galli-Curci visit was the advance sale. Tickets were offered for sale nine months ahead of time and were promptly sold out, after which notices appeared with frequency in the "want ad" departments of the papers asking for tickets, often with very high prices offered for even a single ticket.

The demand for tickets was so great that none of the correspondents of American newspapers (except the MUSICAL COURIER, which has special connections) could obtain the coveted pasteboards, and Mr. Evans of Evans & Salter, Galli-Curci's managers, had to bestir himself and buy a ticket for the representative of the Associated Press. Other newspaper men contented themselves with door passes which gave them only standing room—and when a press representative stands one may be sure that it is by reason of a personal attraction more potent than mere duty!

The number of concerts in London had to be augmented owing to the overwhelming number of requests, and finally numbered five, all of them packed to the doors. In the voluminous collection of press reports, posters, photographs and other material relating to this tour that Evans & Salter have collected at their New York office, there are a number of photographs showing the entrance to the hall with a great mob of people waiting for the doors to open and being kept in order by helmeted "hobbies," and large signs hanging out to inform all and sundry that no tickets of any kind were available.

Among the many photographs which the writer had the privilege of examining were a score which it would be a pleasure to reproduce were the space available. But what seemed of especial interest is the accompanying little set of separate pictures of Galli-Curci in action and, finally bowing. These pictures were not "posed" in a studio but were actually snapped during one of Galli-Curci's London recitals. Here, in these few pictures, is a lesson in singing. One can almost see the sound of the vowel in each case, so definite is the facial poise.

When mention is made of sold-out houses the question of price naturally comes to mind, and here, again, is matter for wonder. For the usual English concert's prices for the best seats do not exceed twelve shillings. At the Galli-Curci concerts the best seats were placed at twenty-one shillings. Galli-Curci gave altogether, in England, twenty-five concerts. The prices were the same everywhere, and many posters were examined by the writer, of which the one announcing the concert at Colston Hall, Bristol, is typical. It reads: "Note—Single tickets (if available) for this Concert will be One Guinea."

Naturally, in addition to the effort of concert giving, Galli-Curci had the effort of relaxation and recreation of one sort or another, generally in the form of official receptions of which many were given in her honor. One of these that was particularly notable was that offered her by the Gramophone Company, which is the English name of the Victor Talking Machine Company, and is known, by the way, as "H. M. V."—His Master's Voice. The Gramophone Company is located at Hayes, Middle-

sex, and the front of the building was decorated in Galli-Curci's honor with English and American flags. In England, instead of being advertised as "Exclusive Victor Artist," Galli-Curci is advertised as "Exclusive His Master's Voice Artist." How quaint our British cousins are!

The English concert managers, Lionel Powell and Holt, advertise their artists by issuing a small booklet with the various artists, in England or coming, described on the inside pages with details of their tours. Before and during Galli-Curci's tour the outside covers of these booklets were graced with her photograph. These booklets are issued in each city by the local managers, so that Galli-Curci's picture was distributed throughout all England in this manner.

But perhaps the most gratifying feature of the tour was the slogan coined by the London Daily Express in its issue of April 19, 1924—"The Nightingale of America."

Naturally, wherever she went, she received demands from the united press for personal interviews, and for the most part these interviews were arranged conveniently so that representatives of all of the papers could come at one time and get one interview among them, to present to their readers in whatever picturesque way they might see fit.

But at Manchester there was a variation of the usual plan. The representative of the Manchester Evening News, thinking, perhaps, to steal a march on his rivals, called on Galli-Curci several hours before the appointed time. Galli-Curci, hearing a knock on her door, and thinking it might be her manager or accompanist, called out a cheery "Come in," and gazed with amazement upon the beaming face of the stranger who entered. The stranger introduced himself as the representative of the Manchester Evening News and explained that he had "come early." Galli-Curci, in her impulsive and good tempered American way, said to him: "Well, that gets my goat," and instead of putting him out, gave him his interview.

And not only his interview but his headline. It is the custom of newspapers throughout England to advertise their daily wares with half-sheet posters. Where there are news stands these are displayed on the sides, while the newsboys (vendors, they call them) hold them in their hands. That reporter was fully as alive as any American reporter. He finished his interview quickly, rushed off to the office, typed it, and two hours later the whole town was plastered with posters which read:

GETTING
GALLI-CURCI'S
GOAT

The poster is here reproduced for the benefit of MUSICAL COURIER readers. Surely there was never a more effective or original bit of advertising!

THIS IS A FACSIMILE OF A POSTER USED BY THE MANCHESTER EVENING NEWS, MANCHESTER, ENGLAND, TO ADVERTISE AN INTERVIEW A REPORTER OBTAINED FROM THE CELEBRATED DIVA. THE POSTER MEASURES 27" x 19½" AND IS PRINTED IN BRIGHT ORANGE WITH BOLD BLACK LETTERING.

**GETTING
GALLI-CURCI'S
GOAT**

**MANCHESTER EVENING
NEWS**

Proschowsky Pupils Successful

Glenn Drake, tenor, who worked with Proschowsky in Chicago and also last year in the master classes at the MacPhail School in Minneapolis, has been doing a great deal of concert work in the Middle West this season. He has given thirty-six recitals. During this past month he sang at Madison University. He has always been highly commended by the press. From St. Joseph, Mo., comes the following newspaper excerpt: "Perhaps Twin City music lovers had forgotten the golden spells Glenn Drake weaves in song. Since his last appearance here his voice has had additional development, and he has achieved new heights although his admirers would not have believed that possible a year ago. He came bringing to the music a new fire and vigor. He brought into play all the drama of his temperamental nature, shading from lilting happy melodies with a carefree swing to virile, fiery interpretations with a touch of tragedy." Herman Devries in the Chicago Evening American says: "It is a beautiful, sympathetic voice. He employs the 'half voice' coloring most effectively. He uses his brain as well as his voice." Karleton Hackett in the Chicago Evening Post remarks: "A voice of very pleasing quality which he uses understandingly . . . excellent enunciation. He was very warmly received."

Virginia Rea, coloratura soprano, who is a Brunswick artist and under the concert management of Arthur Judson, gave a concert on January 15 at Drake University, Des Moines, Iowa. The concert was given in conjunction with the Sinfonia Trio of the conservatory of the university. The press accorded her work high praise. The following is quoted from three Des Moines papers: "Her voice is just as clear, fresh, and pure in its tones as ever. The chief change is in its increased volume and its wonderful flexibility. Virginia Rea is a sincere young artist with personality, charm, and attractiveness. She has the coloratura soprano voice which in itself is a heaven sent gift" (Des Moines Capital); "If perfection of technic, accuracy of intonation, golden quality of voice, coupled with personal beauty, charm, and a genuine artistic sense, make a great artist, then her future successes will certainly be still more brilliant" (Des Moines Register); "Virginia Rea proved herself to be indeed a great artist. In point of perfection of technic, accuracy of intonation, and voice quality, Miss Rea proved herself a superb soprano" (Des Moines Evening Tribune News).

Samoiloff Reception to Claire Dux

Lazar S. Samoiloff's reception for Claire Dux, opera and concert artist, on February 15, was marked by the usual galaxy of musical stars in attendance, many themselves pupils in the Samoiloff studios. Music, lively conversation, comestibles from many lands, liquids from over-seas, a lively atmosphere of hospitality, interchange of wit and humor, and the ever-present geniality of host and hostess, these were marked features of the affair. Some of the musical personalities present in the handsome Samoiloff New York residence were as follows: Claire Dux, Dr. Alma C. Arnold, John D. Hartman, Mr. and Mrs. Thomas C. Fry, Lawrence Evans, Mr. and Mrs. John S. Keith, Mr. and Mrs. Josef Lhevinne, David Kahn, Joseph Kahn, Mr. and Mme. Charles Cahier, Mr. and Mrs. Felix Salmond, Mr. and Mrs. W. C. Heaton, Mr. and Mrs. James Wolfe, Mr. and Mrs. Herbert Dittler, Alice Campbell Macfarlane, Marion Hovey Brower, Mr. and Mrs. Bruno Seidler-Winkler, Mr. and Mrs. Ignace Hilsberg, Walter C. Koons, Cesar Thomson, Harriet Schreyer, Mr. and Mrs. Ferrari-Fontana, Sara Sokolsky-Fried, A. N. Freid, Nicolai Mednikoff, Annette Boshko, Victoria Boshko, Dr. H. N. Spade, Mr. and Mrs. Michel Goebert, A. Kostelanetz, Mrs. J. Harrison-Irvine, Charlotte Lund, Sam Franko, Mrs. William Cowen, Adah Campbell Hussey, Annie Louise David, Mr. and Mrs. Emil J. Polak, Lucy Cavin, Gladys St. John, Mr. and Mrs. Samuel Lifschey, Mr. and Mrs. F. Gallo, Mr. and Mrs. Clarence Axman, H. O. Osgood, Mr. and Mrs. George Lubarska, Salvatore Mario de Stefano, Genevieve Shankland, Leonard Liebling.

Departure from Usual Programs at Museum

Departing from the usual programs given at the Metropolitan Museum of Art, the March series of Saturday night concerts will include an historical program outlining the development of orchestral music. David Mannes, the conductor, wishes to give those listeners at the concert who may not know music history, a sense of the sequence historically in orchestral music; and, in beginning with a work for strings only, followed by compositions which require more and more the use of woodwind and brass instruments and variety in treatment of orchestral voices, to illustrate the complexity of the technic and the remarkable medium which composers now have for musical expression. The historical program will be the second in the March series.

On March 7, the initial concert will be arranged as usual, centering around a symphony, in this case Tchaikovsky's fifth. With the exception of an excerpt from a Haydn string quartet, the program will be of music written within the last eighty years, works to be played by Smetana, Tchaikovsky, Wagner, Humperdinck and Rimsky-Korsakoff.

The concerts are free to the public, as are also the lecture-recitals which Thomas Whitney Surette gives in the lecture hall of the Museum on Saturday afternoons in March, at a quarter past five, and which have for their subject the program of the evening.

Florence Leonard's Pupil in Recital

Christine Haskell, artist-pupil of Florence Leonard, played an interesting program of works by Haydn, Chopin and Liszt, at the Three Arts Club on Sunday afternoon, February 1, and was enthusiastically received. Her singing tone and reserve power, her interpretation of the C sharp minor étude of Chopin and her brilliant technic in the G minor ballade (Chopin) and the fifteenth rhapsody of Liszt were especially admired.

Bernice Frost Busy

Bernice Frost, pianist, appeared recently in Nyack, N. Y.; Cranford, N. J.; Brooklyn, N. Y. (twice); at the New York Piano Conservatory, and at a benefit concert by members of the faculty of the New York Piano Conservatory and School of Affiliated Arts at the Union Baptist Church, Brooklyn.

**"REVELATION IN ENSEMBLE."**

Syracuse Post-Standard.

THE LETZ QUARTET

"Did ever chamber-music flow so liquidly, so SPONTANEOUSLY, so DELIGHTFULLY, as this?"—*New York Herald Tribune*, Feb. 13, 1925.

"Seldom, if ever, has the Club been given a more DELECTABLE TREAT. From every respect the program was one of INFINITE DELIGHT. It was INTERESTINGLY BUILT and BEAUTIFULLY INTERPRETED."—*Indianapolis Star*, Dec. 6, 1924.

"The Quartet can well lay claim to a place among AMERICA'S FOREMOST MUSICIANS."—*Syracuse Herald*, Oct. 8, 1924.

"THIS HIGHEST FORM OF MUSIC-MAKING, even several degrees lesser in excellence than that of the Letz Quartet, is something many are always sighing for more of—and doubtless sighing in vain."—*Winnipeg Evening Tribune*, Dec. 2, 1924.

"The Letz Quartet has now been added to the list of chamber music units which music-lovers will want to HEAR JUST AS OFTEN AS IT IS POSSIBLE."—*St. Paul Daily News*, Dec. 3, 1924.

"A concert of EXTRAORDINARY CHARM. Musicianship of a SUPERB QUALITY, underlying great SENSITIVENESS IN INTERPRETATION."—*St. Paul Pioneer*, Dec. 3, 1925.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.ERNST F. EILERT.....President
WILLIAM GEPPETT.....Vice-President
ALVIN SCHMOEGER.....Sec. and Treas.437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4856, 4851, 4852 Caledonia
Cable address: Musucier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Opticians.

ALVIN L. SCHMOEGER.....General Manager
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CHICAGO HEADQUARTERS—JANNETTE COX, 826 to 830 Orchestra Building, Chicago. Telephone Harrison 1116.
BOSTON AND NEW ENGLAND—51 Symphony Chambers, 246 Huntington Ave., Boston. Telephone Back Bay 5554.
LONDON, ENGL.—CESAR BARCHINGER (in charge), 175, Piccadilly, W. 1 and 134 Wigmore Street, W. 1. Telephone Mayfair 6453. Cable address, Musucier, London.
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PARIS, FRANCE—CLARENCE LOUIS, 12 rue des Hautes Cheneaux, Berres.
MILAN, ITALY—ANTONIO BABELI, 31 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York. General Distributing Agents: Western News Company, Chicago; Western Distributing Agents: Western News Co., Los Angeles; Eastern Distributing Agents: Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bram's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels, and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the advertising department of the paper at least three days previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and lay-outs which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the Interests of the Piano Trade.

NEW YORK FEBRUARY 26, 1925 No. 2342

While the New York police band is on tour, where will the New York bandit bands be?

In music, as in life generally, nothing great ever was achieved without enthusiasm.

A truly great musician is one who realizes within himself how much he does not know.

"At any rate," says the Telegram-Mail, "the radio enables those who hate jazz to enjoy it in private."

Max Rabinoff is planting American opera on Stony Point. Could he not find a softer bed for it?

Those who tell us how to run our business may not be efficiency experts. They may belong to the leisure class.

Mary Garden is to run opera at Monte Carlo, so the rumor runs. Will it be a come down or a come up after Chicago?

"Diva Loses Lavalliere," says a head line. When singers become divas it is inevitable that they should lose their lavallieres.

The name of the conductor of the Polish National Orchestra is Namyslowski. In other words, his name is slowski.

Maria Mueller sang the role of Maria the Miller's daughter at the Metropolitan the other day. The role must have been written for her.

To admirers of Wolf-Ferrari it will be good news that a new opera has issued from his pen and has won success at its première in Venice. It is named *The Married Lovers*.

In the scheme of world valuations a fairly good checker player and a fairly good ukulele player seem to occupy the same position of importance, except that u. p. makes more noise.

In spite of protests and warnings, European musicians continue to come to America without making advance arrangements with managers and without sufficient funds to carry them over until such arrangements can be consummated. They seem to think that there is no competition in America and that every manager here is simply languishing for

want of artists to manage. With all the good will in the world, it is quite impossible to help these musicians. Our State Department ought to take steps to prevent them from coming here.

There is one good thing about most singers. They do not know enough about music to get into arguments with you about the latest tendencies in symphonic music.

If, as the philosopher observes, they are happy whose natures sort with their vocations, wonder arises as to why music critics wear such glum faces most of the time.

Why does the Metropolitan Opera revive the Nibelungen Ring at matinee performances? Not good enough for the Diamond Horseshoe patrons? Or do subscribers prefer lighter fare in the regular repertory?

Of the three conductors proposed for the Portland Symphony Orchestra, one—Theodore Spiering—is American. He is also a great conductor. Portland would do well to give him the position and make it a permanency.

It is twenty-nine years since the tuneful Jack in the Beanstalk, one of the first really home-made American musical comedies, swept the country, but its composer, Alfred Baldwin Sloane, who died on February 21, was only fifty-two years old. Success came early to him.

"Bizet's L'Arlesienne and Casella's Italia delighted Teachers College on Wednesday night, and last night Mr. Mengelberg enraptured another Carnegie Hall audience with Casella's Italia and Bizet's L'Arlesienne." So said the daily press. When are we to hear Bizet's Italia and Casella's L'Arlesienne?

They are selecting juries of laymen to criticise several of the daring plays now running in New York. What would happen, for instance, if juries of lay music lovers were asked to express their opinion of some of the modernistic music in our concert halls? Nothing would happen. Most of it isn't even daring, and certainly not suggestive.

New York is to hear three distinguished conductors as guests of the Stadium concerts this coming summer, besides the regular conductor, Willem Van Hoogstraten. The visitors will be Fritz Reiner, Cincinnati; Nicolai Sokoloff, Cleveland, and Rudolph Ganz, St. Louis. Concerts will begin on July 6 and extend for eight weeks.

Lawrence Gilman in The Herald: "Montemezzi has been quoted as saying that the music of Giovanni Gallurese is 'melodious but distinguished—an amusing qualification.' Amusing, certainly, especially to the modernists, who will say that music that is melodious cannot be distinguished—in fact, they might be expected to argue that music that is melodious is not music at all."

The German portion of the season at Covent Garden last summer was so successful that the powers-that-be are planning for another season this year devoted exclusively to German works. On the other hand, the Italian part of the season showed such unsatisfactory results that it will be omitted entirely this year. It is peculiar how the tastes of the world's capitals differ. The case here is exactly reversed, Italian opera having a drawing power decidedly superior to German.

Musica D'OGGI, an Italian monthly published at Genoa, gives a complete list of the new Italian operas produced in Italy during the year 1924. There were no less than fifty-eight different works, although twenty-five of these are classed as operettas and only thirteen as serious operas, the others being divided between various classifications. Fifty-six composers are represented in the list. One, a writer of light music, Enrico Giacchetti, is such a favorite that he had three pieces produced (a comedy, musical comedy and pastoral) while others had to be content with one each. Of the fifty-six, only three names chance to be known to us, Arrigo Boito (*Nerone* at La Scala, Milan), Umberto Giordano (*La Cena delle Beffe*, at La Scala) and Arrigo Pedrollo (*Maria di Magdala*, at the Dal Verme). One woman, Elisabetta Oddone, figures on the list with something that is called a fable in six pictures. And how many American operas were produced in America during the year 1924? Echo, feeling especially strong today, rouses herself to answer "How many?"**MODERN EARS**One of the surprising results of the many concerts of modernistic music that are being given in New York is that our ears are learning to appreciate what a few years ago sounded to them as nothing but meaningless discord. This was strikingly brought to mind at the performance last Sunday at the Times Square Theater of Schoenberg's *Pierrot Lunaire*. At the earlier performance of this work several years ago many people found it far too advanced, could get no meaning from it, said it was mere wandering—and so on. Now, everybody understands it. It is lucid, simple. One even wonders why it was ever called "modernistic" or "futuristic."

Adolph Weidig, learned teacher of composition in Chicago, who has written one of the best of all books on modern harmony, calls attention to the fact that our ears are becoming accustomed to dual tonalities and other modernisms, and seems to feel that it is as much a matter of custom as it is of the basic principles underlying all music. He certainly proves that scales are purely arbitrary, to be used by any composer as he likes.

This would seem to be partly a fact—partly not a fact—as those who have let their amateurism guide them in modern works have discovered. Strange as it may seem, there is a vast difference between mere discord made by accident, or seeking over piano keys, and discord made by masters like Schoenberg, Casella and others. There is also a vast difference between sincere work by men who are trying to advance the modes of musical expression, and humorists like Satie.

And we of New York, fortunate in having presented to us by modernistic societies all sorts of new works by all sorts of new composers, are actually learning to differentiate, to recognize the professionals and the amateurs, to pick the good from the bad—though but a very few years ago it was all bad to our unformed ears.

There never was a time when the amateur had a better chance to let himself be heard. When it was demanded of a composer to write a piece in form, orthodox, properly constructed according to certain rules, it was impossible for the amateur to get by the conductor, the trained performers. But now there is no such difficulty. Form has, apparently, ceased to exist. Set a few fine discords together, with a few percussion instruments, unheard of noises, and lo! the world falls before you and worships! Orchestras of one kind or another seek your work and you are made—or you think yourself made.

But, fortunately, that gay time of dilettantism is passing. We listeners are beginning to know the difference between this sort of stuff and the real thing, and conductors, society heads, performers, are coming to the point of knowing that some discords are correct (even when they sound most incorrect). So there is reason to suppose that we will shortly come back to old standards, standards without which art cannot live, standards of technical knowledge as the sole ticket of entrance to the sacred portals of the public stage.

The sooner it comes the better. One of the things most offensive in this modern art was the Greenwich Village type of Bohemian make-believe. There grew an idea that one need only let uncombed locks hang over the piano keyboard and flabby fingers seek out some nonsense chords to be recognized among the elite. There grew an idea that music might be made like cubist art, by mere brush strokes, with hand untrained. Chord clusters were an easy road to anything sufficiently shocking to satisfy a certain class of hopefults who saw greatness in everything sufficiently unusual.

And music, like cubism and the other isms, flourished for a while in this false and dangerous dress. Let us be thankful that the end is in sight!

And, the end being in sight, obviously it devolves upon us to teach ourselves ways and means of recognizing the good and the bad. To claim that all discord is bad—as do many Main-Streeters—is simply foolish. To claim that all discord is good—as do these other people, above mentioned—is equally foolish. What one must do is learn the difficult art of differentiating between the technically beautiful and the technically ugly.

In other words, give credit to technic where it exists. Even technically fine music may be worthless. Technically bad music is sure to be!

VARIATIONS

By the Editor-in-Chief

"Modernite" confounds us with this: "It isn't modernistic music, but the critics, that should be analyzed."

A Boston critic says that "the performer must put vodka into the finale of Tschaikowsky's B flat minor piano concerto." In other words, the tempo must be rushin'.

When Charles Gilpin astonished New York with the quality of his acting in "Emperor Jones," there was none who sought to detract from his achievement merely because of the color of his skin. These examples of successful accomplishment, and others that might be mentioned, such as Roland Hayes, a tenor who sang here not long ago, are the signs of recognized artistry, no matter where it is found. Some colored men are able to do things better than they have been done before, because they are developing a field that is their own. Syncopation comes naturally to them. Sissle and Blake have given syncopated music something that rarely, if ever, is found elsewhere. Few can sing a negro spiritual as Hayes sings it, because in such songs he expresses the emotionalism of his race. The greatest strides that have been made in negro advancement have been along the lines of developing natural, racial and instinctive talents. In so doing the colored race enriches a field that is peculiarly its own.—Indianapolis News.

A returned tourist tells us that at a recent Carmen performance in Warsaw, several companies of real soldiers from the local garrison were requisitioned to portray the Spanish warriors. In Act I, where the uniformed group marched onto the stage, the men and the corporal in whose charge they were suddenly saw the colonel of the regiment sitting in a front row parquet seat. The corporal, confused, commanded "Smirno" (attention), and the "Spanish" troops straightened up in salute position. The audience did not notice the happening until the colonel, in order to save the situation, called out half audibly, "Choroscho choroscho, Rebjata" (all right, all right, children), and the men answered in chorus, according to the rules, "Rady startjsja Wasche Prewoschoditelstwo" (we will do our best, Your Excellency). Then the house broke into roars of uncontrollable laughter.

It strikes us, a little tardily, that the advertisers who seek testimonials overlooked something when they didn't get Miss Ethel Leginska to endorse a vanishing cream.

In England they are going to put "The Beggar's Opera" on the radio. Featuring, possibly, "How Happy Could I Be With Ether!"—F. P. A. in The World.

When Oscar Hammerstein was in London, they asked him to take The Beggar's Opera to New York. He replied: "Only Millionaires' Opera is wanted there. It made a beggar of me."

M. B. H. communicates: "I read that Mascagni gave a concert at Frankfurt (Germany) recently, and that the Frankfurter critics considered his later music 'unexciting and without flavor.' Please pass the mustard."

Banditry, like other modern arts, has grown aristocratic and imaginative. The latest robbery on a large scale was perpetrated in Hollywood, Cal., last week, where thieves carried away from a private home \$471,000 worth of art treasures, including paintings by Murillo and Corregio. The day seems not far off when the light fingered fraternity will be breaking into museums to get hold of the priceless manuscripts and autographs of the great musical masters. The robber of today must have his art thrills, no matter how acquired.

One of the greatest nights—and it has had many great nights—in the history of The Bohemians, took place last Saturday evening, when that organization gave a dinner and concert at the Harvard Club, in honor of Fritz Kreisler, the occasion marking the fiftieth birthday of the violinist. Following the dinner, Rubin Goldmark, the toastmaster, paid an eloquent tribute to the guest of honor, and on behalf of the club, presented him with a silver loving cup. Fritz Kreisler responded with a well chosen speech, in which he said that during his relief work in post-war Central Europe, he had come across many grateful musicians who told him that, except for the gifts of food and money received by them from The Bohemians, they would have died of starvation.

The New York String Quartet (Messrs. Cadek, Siskovsky, Schwab, and Vaska) played Kreisler's A minor quartet, and the lovely work and its excellent performance brought forth an ovation for the composer.

Then came the real sensation of the evening, which consisted of a series of events that piled climax upon

climax. Herbert Strauss, an enthusiastic amateur violin collector, had brought three Stradivarius instruments to the dinner, two violins and a viola, and when from some other source there was produced the music of Schubert's A minor quartet, it was demanded from all sides that the piece be played on the Strauss instruments, and by an improvised foursome led by Kreisler as the first violin. He consented graciously, and the other three players turned out to be Sascha Jacobsen, second violin, Louis Kaufman, viola, and Willem Willeke, cello.

Following the hubbub of enthusiasm that rewarded the first movement, Kreisler pleaded with Leopold Auer so irresistibly that the venerable pedagogue seized a violin and led the slow movement, with Kreisler as second violin, William Kroll, viola, and Willeke, cello. The guests had by that time caught the remarkable nature of the event, and nothing would do but to have Mischa Elman play the scherzo, with Edward Bachman as second violin, and Messrs. Kroll and Willeke filling out the ensemble. And after further frantic demonstrations from the auditors, Carl Flesch was impressed into service for the finale, with Kreisler as second violin, and the other parts filled in the scherzo.

All present felt that they had assisted at a truly historical occasion, and some of those whom we saw taking part in the furor of applause were Franz Kneisel, Willem Mengelberg, Frank and Walter Damrosch, Josef Hofmann, Antonio Scotti, Rubin Goldmark, James Speyer, Alexander Brailowsky, Paul Kochanski, Alexander Siloti, Harold Bauer, Dr. Eugene A. Noble, Ignatz Waghalter, Georges Enesco, Ernest Hutcheson, Henry Hadley, Louis Svecenski, Gaston and Edouard Dethier, Joseph Knecht, Paul Stassavitch, Paolo Gallico, Aurelio Giorni, Sigemund Herzog, Hugo Grunwald, Richard Hageman, Lawrence Tibbett, Francois Drdla, Albert von Doenhoff, Carl Hein, August Fraemcke, Gustave Becker, Theodore Spiering, Max Bendix, Maximilian Pilzer, Sidney Homer, Hugo Riesenfeld, Josiah Zuro, Arthur Loesser, Richard Copley, Berthold Neuer, Walter Fischer, Gustave Saenger, Charles Foley, Arthur Schwarz, Martin Blumenthal, Felix Salmon, Herbert Witherspoon, Leonard Liebling, Oscar Saenger, Walter L. Bogert, Edward Lankow, William Brady, Gardner Lamson, Michael Pastro, Mark Fonaroff, Percy Such, Bernard Sinsheimer, George Hamersley, and Alexander Bloch. There were also scores of other well known musicians and music lovers.

Do you wonder that it was the greatest night in the history of The Bohemians?

To someone who suggested that the Gold Diggers would make a good opera, Paul Longone replied: "It has been done. It is called The Pearl Fishers."

If Wagner operatic excerpts are played at high class symphony concerts, there is no reason why the programs should not contain selections also from the operas of other composers. The principle of playing opera music at concerts is either wrong or right. If right there should be no monopoly by Wagner.

When Bachaus and De Pachmann met, they spent a whole evening discussing piano playing, and parading fraternally for each other their best accomplishments on the keyboard. As Bachaus rose to leave, De Pachmann remarked, with inimitable politeness and a fine Croatian smile: "You play much better than I do, but I play more beautifully than you."

That Philadelphia writer who referred to De Pachmann as "crotchety" must have had in mind the excellent crocheting which that pianist does in his leisure hours.

An American composer told us such a harrowing tale the other day of plots, cabals and intrigues against his works that, remembering the recent "pity murders" in Paris, we felt like shooting him.

Lazare Saminsky, who said not long ago that Richard Strauss was "only an amplified Wagner," turned up as an opera composer when his Gagliarda of a Merry Plague (based on Poe's Masque of the Red Death) was produced last Sunday evening at the Times Square Theater by the League of Composers. Let us say at once about Saminsky's music, that it is not amplified Wagner. Except for the final Debussyian chords, most of the score is a suc-

cession of thin, weak, unconvincing caterwaulings. Of the gripping horror of the story there is no reflection in the music. A set of chains—they sounded like automobile rainy day chains—is rattled in the orchestra as one of the novel effects. Nevertheless, Mr. Saminsky's inspiration skidded violently.

The best compliment we can pay his music is to add that Schönberg's Pierrot Lunaire, which followed Gagliarda, sounded even worse.

H. I. Phillips, on Washington's Birthday: "Well, Washington was fortunate enough to die before the era when they would have called him the Red Hot Dadda of His Country."

Nilly (waking Willy at last Sunday's Philharmonic)—"Just because they are playing Mozart's Night Music you don't have to snore."

President Coolidge rides a mechanical electrical horse every morning for gymnastic exercise. There used to be a story about a man who was too tired nights to pray, so he wrote the Lord's Prayer on the wall, and pointed at it before he went to sleep. Some day, if science keeps on progressing, pianists will be provided with a pair of mechanical gloves, which, when donned and connected with an electrical switch, will automatically put the fingers through any desirable degree of practise, and enable the player to conquer every known keyboard difficulty, the while he lolls in an easy chair, reads a book, or luxuriates in any other manner. It would be possible for him even to carry an electrical battery in his pocket and operate the gloves during his daily walk or drive, or while he is sitting at the theater or Opera.

And speaking of leisure, John Buchan takes issue with nine-tenths of the visitors to this busy republic by asserting, on his return to London from a long American tour, that we are not a nation of hustlers at all. "Never before had I found so many exponents of elegant leisure," he says. It is evident that he must have been observing us music critics.

WEAF says the radio public is turning from jazz. It bases its conclusion on the fact that only 5 per cent. of 54,000 letters sent in were for it. But the letters prove nothing. Probably the jazz loving millions are too flighty to sit down and write a letter to a radio station.—New York Sun.

Also in the Sun, February 20, was the attached: Jobyna Howland has left the cast of a Broadway show because of unnecessary roughness in a scene with Eddie Cantor. Miss Howland is now entitled to a match with the winner of the Gigli-Jeritza bout.

All operatic fights should be patterned after the famous contests between Lohengrin and Telramund, and Siegmund and Hagen, in which the losers merely have a weapon pointed at them, and expire immediately. Maybe from fright, if the truth were known.

It is not generally known that the Paris Grand Opera underwent many changes of name before it finally reached and retained its present imposing appellation. In 1671 the institution was called "Musical Academy"; 1672, "Royal Musical Academy"; 1791, simply "Opera"; four days later, "Musical Academy"; three months later, "Royal Musical Academy"; 1792, "Musical Academy"; 1793, "Opera"; three months later, "National Opera"; 1794, "Theater of Arts"; 1802, "Operatic Theater"; 1804, "Imperial Musical Academy"; 1814, "Musical Academy"; one month later, "Royal Musical Academy"; 1815, "Imperial Musical Academy"; three months later, "Royal Musical Academy"; 1830, "Theater for Opera"; six days later, "Royal Musical Academy"; 1848, "Theater of the Nation"; one month later, "Operatic Theater of the Nation"; 1850, "National Musical Academy"; 1852, "Imperial Musical Academy"; 1854, "Imperial Theater for Opera"; 1870, National Theater for Opera." Incidentally, the foregoing list of titles offers an epitomized history of France for two centuries.

We never will believe that the end of the world could arrive, until some artist comes into this office and says: "I have just returned from a tour in the West and had no success there whatsoever."

They are getting up lists of the best ten this, and the best ten that. A correspondent asks us to name the best ten singers. Not as we value our life.

LEONARD LIEBLING.

WORDS OF WISDOM FROM OLIN DOWNES

In the New York Times of February 15, under the heading How America's Composers Fare With Internationals, Olin Downes writes a long article which deals with a subject far wider than this heading would indicate. He sets out to criticise the two American composers whose compositions were included in the recent concert of the International Composers' Guild, but he goes on to say many things that ought to be read by every American composer and headed by the majority of them. What he says obviously applies, and is probably intended to apply, not only to the few Americans who write sensational futuristic dissonance, but also to the average American composer who writes about everything but America and in every idiom but the American idiom. A few excerpts from Mr. Downes' article are here reproduced:

Pretense, pose, the fear of being considered outside the pale of cultivated society, are disagreeable traits in an individual, but are even more objectionable when encountered in an art. They appear in an art in two principal ways—the way of bumptiousness and bravado, which is simply the opposite pole of self-depreciation, and the way of sycophancy and snobbish emulation of some favorite model.

It is curious, and it is a pity that these things should be noticed in young Americans. It is singular that they do not turn with enthusiasm and relief to their own environment and express the color and zest of the life about them which, as artists, they should be able to feel.

Americans have justified their reputation for resolution and common sense in many fields, but when they adventure in music they suddenly become timorous, imitative and unsure of themselves. As we have said, they show this uncertainty in many ways, some of them: bumptious, noisy and self-assertive, but they very seldom show a desire to be

VAMP STUFF

Some kind, and, no doubt, gentle reader has the courtesy to send us a copy of the Passaic Daily News with a marked article by Dr. Frank Crane entitled Music Lessons. Dr. Crane says it is the duty of every parent to give the children music lessons, and he gives a number of reasons for this advice. One of these reasons is that "a vamp can never look so charming as when she is seated at a baby grand."

This might also be an argument for mothers to buy their daughters baby grands. As arguments go, it is some argument, whether for successful vamp stuff or the sale of pianos. It is always amusing, and rarely edifying, when people undertake to cite arguments for making music a regular part of education, or when they attempt to prove the value of music. Some of them quote statistics to show how valuable it has been in hospitals for the insane, others talk of its folk-song associations, still others credit it with victory in war; there are those who allege its social and socializing effects; it is said to be humanizing, a nerve tonic, a stabilizer of character, a means towards the creation of co-ordination, etc., etc., ad nauseam.

Why explain? Do not such explanations savor either of apology or the last stand of a losing cause? Such arguments always impress one disagreeably, as do certain not unsimilar attempts to prove the tenets of the religions. Is it not a fact that the human value of music is no more possible to prove at the present state of our knowledge than the truth of our religious beliefs? And does that lessen the value of music or of religion? One fails to see how. One fails, too, to see the object or necessity of argument in either case. There is something in music that appeals to people. Why? How? Who knows—and what difference does it make? Is not the appeal sufficient? And is not the mere fact of appeal quite sufficient argument in favor of not denying people this satisfaction by refusing them educational advantages in youth?

Of course, every child should have music lessons! We would go even farther and say that every child should be forced to learn music until such time as absolute lack of talent is proved beyond question. The child should be forced to music just as it should be forced to any other study, to health habits, to righteousness. Whether the child likes it—music, or any of these things—is not a matter that should carry weight. No child can be expected to realize the ultimate value of any of these things, bores as they are, annoyances, interferences with playtime.

The American habit is deplorable in the extreme. The average American parent consults the likes and dislikes of the children far too much and too often in everything. There are very few times when the likes and dislikes of the child should be consulted at all. If they are consulted, it is probable that health and happiness in later years will be the penalty.

The question arises, of course, as to how many things should be forced upon children. To reply authoritatively to that is impossible, but in general

rather than to seem, or a real determination to get at the roots of their art and discover themselves in the process.

Are they so superficial in intention or so deep in self-deception that they fail to see where they stand? The holowness and artificiality of their product should wake them, but the numbers remain legion of those who cannot and those who will not face the issues inherent in their occupation.

Creation comes from the will to create. This will can never be conferred. Until there is the potency and the invincible will to give new forms to impressions and experiences of life, all the teaching in the world is without value. The man with real perception of life and beauty, and a real intention to serve these things in his art, is not calculating or palavering with teachers as to when, where or how he will express himself. He has a purpose fixed from the beginning, and he is always using his will and his imagination to absorb useful materials and come nearer his goal.

The question of what manner of music an American will evolve is of secondary importance at the present time. He must look deeper than he does, and have far more modesty and courage than he has shown, to do anything worth while at all. The reward of those who do not fear to be themselves is already evident, though on a limited and superficial scale, in the production of certain of our composers of popular music. Their lesson is by some wrongly interpreted. They have not written expressive music merely because of an interesting patois of their own which they have evolved; they have written music which in some cases is rich in vitality, humor and certain qualities of the people because they wrote it naturally, without affectation, or pretending to be something they were not. Their best music, in its way, rings true, stirs the listener and towers high by the side of the compositions which discreetly or ostentatiously ape other cultures and other composers' styles. But the day is yet to come for the American composer as a type to discover himself and his country in his art. That day will put forever to shame the puerility and pretense of our musical present.

It may be said that every child should have forced upon him health habits, the three Rs, the classics and music. With this foundation life cannot prove the barren desert of vain regrets that it so often is even when one wins material success.

It is to be assumed that parents have the happiness of their children at heart. If so, then no other argument is needed for the study of music. And the foolish people are those who advocate vocational training, except, of course, in the professions, which is post-graduate. Material success is won by those who have ambition in that direction coupled with energy, perseverance and single-mindedness, whether they have education or not. The fatality comes either when one undertakes to become a professional without proper training, or when one seeks to get such pleasure as one ought to be able to buy after material success is attained, and finds that the pleasure-faculties are so stunted that life is nothing more than an empty bore.

One need not underrate the importance of music in questioning its power to do any of the several things accredited to it. On the contrary, it must be felt that the specification of details merely detracts from its importance, which we feel and know without being able to explain. It would be far better if parents could be made to realize that, in denying their children music, they are depriving them of something of which the future importance to them may be very real indeed. As to insinuations, like that of Dr. Crane, that piano playing may be useful to the vamp (Dr. Crane did, of course, not mean it seriously) they are really not any worse than

MUSICAL COURIER READERS

Motu Proprio

To the Musical Courier:

Your article in the MUSICAL COURIER of February 5 is so excellent, on the subject of the Motu Proprio, that as a Catholic and a singer I want to congratulate you upon it. This is the first time that I have ever seen the subject so thoroughly and intelligently dealt with in a secular magazine. Certainly I wish that every Catholic pastor and choir director could read your article and would promptly profit by its information. Much has been done in many parishes but a very great deal more could be done without much hardship to the reformers, I think.

(Signed) EDNA BISHOP DANIEL,
Washington, D. C., February 9, 1925.

Muratore Defended

To the Musical Courier:

Mme. Lustgarten and myself are taking the liberty of writing a few words to you and telling you how very much delighted we were with your most clever article in the MUSICAL COURIER of January 29, headed More Discord, and to know that there is one person whose opinion means something, who has not forgotten the wonderful art and golden voice of Mr. Muratore and who is ready to take his defense when, as you say, "the man is 3000 miles away."

We also know that Mr. Muratore has not lost his voice

many other explanations of the value of music. The best way to explain is not to explain at all.

SOME TEACHER!!

Here is an advertisement which appeared recently in a Western daily. The name of the teacher is placed under his picture with bow lifted and left-hand fingers stretched—a clever pose—and his statement about his own acquirements reads as follows: "Super Genius Who Challenges All Violinists will present at his studio a number of his artist students every Sunday afternoon at 3 p. m. A small admission will be charged. The famous (name deleted) Scientific Violin School in a few months time turns out excellent players, who often excel those students having studied under the old methods for five or six years. Prof. —'s numerous discoveries of heretofore unknown fundamentals now enable students to accomplish within a few moments that which formerly required many years. This great science has proved the most famous teachers to be 90 per cent. deficient in the natural fundamentals of violin teaching." GAWSH!!

PUCCINI AND SCHOENBERG

In Musikblätter des Anbruch, Casella has a brief note upon the late Puccini from which the following, which will be sure to interest all Puccini lovers, is quoted: "It is not necessary in this place to say anything of the extraordinary theatrical instinct possessed by Puccini, since it has been recognized even by those who envied him. But I will say here a word about another characteristic and important attribute: his recognition of and interest in the development of modernism. No one was better informed than Puccini in this matter. He studied thoroughly every new work. And the very last time I met him was on April 1, 1924, at the concert at which Schoenberg's Pierrot Lunaire was given by the Corporazione Delle Nuove Musiche. He made the journey from Lucca especially for this occasion, and at his own request I presented him to Schoenberg."

MARY GARDEN FOR MONTE CARLO

It is no secret that Raoul Ginsbourg, for many years director of the opera at Monte Carlo, does not stand in the same close relations with the present ruler of Monaco as he did with the late prince. The young prince, in fact, has been very anxious to get rid of Mr. Ginsbourg and it is understood that arrangements have now been made by which he will receive a large sum of money to withdraw from the balance of his contract, which still has many years to run. There is a strong rumor current to the effect that his successor will be no other than Mary Garden, former director of the Chicago Opera. Miss Garden annually spends a considerable part of the year at Monte Carlo and is a great favorite there.

ROCHESTER A LEADER

Rochester has a jazz band "specializing in harmony and beauty." The MUSICAL COURIER has been insisting for years that jazz combinations were better fitted than most for the production of beauty—color exquisite, quite impossible in the old cornet-fiddle-piano combinations. Rochester, under Eastman's influence, is a leader among musical towns, and this new announcement looks like another forward step.

as we have a most intimate friend—a woman who is a very fine musician—who heard Mr. Muratore sing in Paris less than a year ago. Her opinion was that his art and voice were even more wonderful than ever.

It surely seems a pity that after an artist has apparently for many, many performances given of his best—and that best, at the time, should call forth rapturous praise both from the critics and the public—should so soon be forgotten and when anything is to be said it should only be detrimental.

Neither Mme. Lustgarten nor myself knows Mr. Muratore personally, but during the years he sang here in opera we were two among the host of his admirers who derived much joy out of his exquisite art and luscious voice.

Up to the present date the management has surely secured no one who, in every way, fills Mr. Muratore's place, though no doubt we have some very fine artists in our company.

Assuring you that your articles are always read with much interest, we are,

(Signed) META LUSTGARTEN and IMOGEN L. BASCH,
Chicago, February 1, 1925.

Roa Eaton Singing A Questo Seno Deh Vieni
To the Musical Courier:

When Rosalie Miller sang with the State Symphony Orchestra on February 11 it was said that the Mozart recitative and aria, A Questo Seno Deh Vieni, was sung on that occasion for the first time in America. I wish to state that I have made a specialty of Mozart singing and have sung that aria on my recital programs for one year.

(Signed) ROA EATON,
New York, February 14.

Frances Sebel Scores in New York Debut

Frances Sebel, an artist-pupil of Estelle Liebling, created a very favorable impression at her Town Hall debut recital on February 9, winning the favor not alone of her friendly



FRANCES SEBEL.

audience but also that of the press. For instance, the critic of the Sun commented:

"Miss Sebel revealed a voice of considerable dramatic power. Her tones were well produced. They were clear, well rounded, and full of vitality. In the expression of emotion and mood, she was convincing and often stirring. The upper part of her voice was especially free and uncloudy. Her Hungarian offerings were dramatic and admirably executed."

Agreeing that her appearance was a success, the Herald-Tribune reviewer said: "Frances Sebel, Hungarian-American soprano, made a successful debut before a large audience with a program of much originality. She has a voice of considerable power, with strong and full high notes. She sang with marked effectiveness and her German group showed a capacity for softer, more delicate passages, as well as climaxes."

The Evening World touched on her "bright vivacious singing style," and the Morning World thought she used her voice "intelligently and well," adding that "her diction, particularly in English, was excellent."

The Times stated: "Frances Sebel's recital in Town Hall was attended by an audience which marked its appreciation of her efforts by warm applause. Recalls, encores and a repetition of at least six of the favorite numbers. She sang with much spirit, presented several beautiful modern German compositions and a group of Hungarian songs. Von Altlaffy, the composer of the Hungarian song Osszel, was present, and had the pleasure of hearing his song encored. Other signs of current favor of Mme. Sebel were the quantities of flowers she received during the evening." Said the New York American: "Frances Sebel scored with the public and the critics on the occasion of her first New York recital appearance. Miss Sebel has a lovely voice of peculiarly rich quality and she employs a high degree of art in the interpretation of her numbers."

Westchester Festival Organization Committees

A number of the most prominent men and women in Westchester County are actively interested in the forthcoming music festival which will be given in White Plains, N. Y., May 14, 15 and 16. There will be one concert each evening, and such well known soloists as Florence Easton, Kathryn Meisle, Paul Althouse and Arthur Middleton will appear. An idea of the prominence of the men and women on the organization committees of the festival will be gleaned from a perusal of the following names: E. F. Albee, H. H. Flagler, Kurt Schindler, Clarence Wooley, Felix M. Warburg, Mrs. Eugene Meyer, Jr., Ruth Taylor, Mrs. Paul

MUSICAL COURIER

Revere Reynolds, Mrs. Thomas Blain and Mrs. Chester Gippert Marsh. Morris Gabriel Williams is the musical director and conductor of the festival and C. Mortimer Wiske the festival director.

Resnikoff Resigns Rochester Position

Announcement is made by the Eastman School of Music that Vladimir Resnikoff has resigned his position on the faculty of that school, the resignation to take effect at the close of the present season. Mr. Resnikoff for the past three years has been a prominent member of the violin faculty of the school, serving in the capacity of examiner in that department in addition to his teaching of advanced students. He has also been first violinist of the Kilbourn quartet during the same period and concertmaster of the Rochester Philharmonic Orchestra, the conductors of which are Albert Coates and Eugene Goossens.

Mr. Resnikoff came to the Eastman School of Music heartily recommended to the school by Ottokar Sevcik, whose pupil he was. Resnikoff was chosen by Sevcik in 1914 to be the soloist of the London Festival given in Sevcik's honor. Later when Sevcik left Vienna to come to this country, his advanced classes at the Vienna School of Violin fell to Vladimir Resnikoff.

Mr. Resnikoff's debut in this country as a concert artist was made in the Eastman Theater in Rochester two seasons ago, as soloist with the Boston Symphony, Monteux conducting. He has been a successful recitalist during his period of service at the Eastman School, where his faithful and skilled effort as teacher and player have been highly valued. The director of the Eastman School, Howard Hanson, expresses the cordial feeling existing toward Mr. Resnikoff. No successor to Mr. Resnikoff has been selected by the school, since filling the positions he has occupied demands deliberation.

DRESDEN

(Continued from page 6)

—last not least—the splendid cast. Tino Pattiera in the title role earned rousing applause, and his partner, Meta Seinemayer (known in America from her association with the ill fated German Opera Company), who has just been engaged by the Dresden Opera as successor to Elisabeth Rethberg, surprised her hearers by her first rate bel canto.

SIEGFRIED CONDUCTS

Siegfried Wagner gave a concert with the Philharmonic Orchestra. We all know him, so there is little to say about him as a musician. Liszt's Mephisto Waltz began the program and the Tannhäuser overture ended it, while the middle part was devoted to Siegfried himself. In an opening oration he informed us of his endeavor to follow in the footsteps of papa and grandpapa, at the same time hinting at their artistic significance, which was quite touching to listen to. Mr. Wagner's conducting displays a wonderful equanimity of mind. He was very warmly welcomed, and feted after the event.

Of soloists' concerts there is a good number, though not nearly so many as in recent years. Four Chopin evenings by Ignaz Friedman caused nothing short of a musical sensation, rousing enthusiasm beyond description each time. Armida Senatra introduced herself as a violin virtuoso of international fame, and Corry Nera, a fine singer, as well as Trude Schoene Knuepfel, local Lieder singer, presented some interesting novelties. The latter sang songs by Clemens von Frankenstein, Joseph Haas, Rudi Stephan and Wilhelm Grosz.

Novelty again was the keynote of the last Morning Concert in the State Theater (Schauspielhaus), where Hindemith's settings of poems by Trakl, and Stravinsky's Priabotki both found favor with the audience, being delightfully interpreted by Julie Nessy, a well known singer from Prague. André Caplet was represented by his Vocalises, which Mme. Nessy mastered splendidly, to Fritz Busch's accompaniment.

A. INGMAN.

Mme. Alda Entertains Montemezzi

Following the première of Giovanni Gallurese, at the Metropolitan Opera House, on February 19, Mme. Frances Alda gave a midnight supper at her Alwyn Court apartment, in honor of Italo Montemezzi, the composer, and Mrs. Montemezzi. Among the musical guests present were Antonio Scotti, Frank La Forge, Tullio Serafin, Lucrezia Bori, Leonard Liebling, Mrs. Ingram (the former Mrs. Caruso), Andres De Segurola, Pitts Sanborn, Marguerite D'Alvarez, etc.

Grace Devine Sings Mana-Zucca Songs

Grace Devine has been scoring unusual success with Mana-Zucca's songs, Rachem and The Cry of the Woman. She will include them on her New York recital program.

NEWS FLASHES**Venice Sees New Wolf-Ferrari Opera**

(Special Cable to the MUSICAL COURIER)

Venice, February 6.—A new opera by Wolf-Ferrari, *Gli Amanti Sparsi*, was heard here last night for the first time and had a cordial reception. G.

Melius Instantaneous Hit in London

(Special Cable to the MUSICAL COURIER)

London, February 23.—Luella Melius, American coloratura soprano, made her London debut on Sunday afternoon, at Queen's Hall, singing with the Queen's Hall Orchestra under the direction of Sir Henry Wood. Her success was immediate. The audience was captured with the very first number and recalled her time after time, insisting upon extra numbers. She was immediately engaged for an appearance at Albert Hall. Q. F.

Cleveland Plans Permanent Opera Association

(Special to the MUSICAL COURIER)

Cleveland, February 23.—On Saturday evening the Chicago Civic Opera closed a most successful three-day engagement here, which opened with *La Gioconda* on Thursday evening. Friday evening *The Barber of Seville* was given, Saturday afternoon, *Thais*, and Saturday evening *Tannhäuser*. (A detailed account will appear in next week's issue of the Musical Courier.—Ed.) John A. Penton, president of the Cleveland Civic Music Association, sponsor for the engagement, announced on the first evening a plan for a permanent opera organization in Cleveland. This calls for the sale of 25,000 shares of association stock at \$100 each, the proceeds, \$25,000, to be used to maintain a permanent staff and office and to help to guarantee further engagements.

The box office sale was more than sufficient to cover the \$75,000 guarantee required for the present engagement so that the guarantors will not be called upon to pay anything. Whatever surplus remained will go to the Hiram House Settlement.

Leginska Tells Her Story

New York.—Ethel Leginska, pianist, is due to resume this evening (February 24) at Joplin, Mo., the concert engagements which were interrupted by her disappearance on January 26. Before leaving New York Miss Leginska made a statement to The World relating her own story of the affair:

"I remember starting to look for a taxi to go to Carnegie Hall," she said. "If I had found one right away I probably would have gone automatically. But as I slipped through one dark west side street after another, the world grew hazy and unsubstantial. I must have walked for about two hours like this. I have no recollection of becoming unconscious, if I did, and none of the things cleared up for me again. I have no idea where I went. It was like being intensely preoccupied and then coming to with a start, without ever being able to recall what you were preoccupied about."

Suddenly she realized that the concert must be over and found that she had walked far down town in Manhattan. She had no money with her, but remembered some friends lived near and went on to their house. She told them she could not bear to be found and they agreed to keep her secret; then she asked for music paper and began to compose with one hand, with the other eating food that was brought to her. The next day, on the advice of friends she went to the home of another friend near Boston, "where there was air and sunshine," remaining there until she returned to New York, meanwhile finishing her piano concerto.

Miss Leginska said: "I'm sorry I disappointed my audience. I beg their forgiveness. I ask them to remember the ten years I have kept faith with them. I had an utter nervous breakdown. I had worked too hard."



TESTIMONIAL DINNER TO TITO SCHIPA, TENOR OF THE CHICAGO CIVIC OPERA COMPANY, AT THE HOTEL ASTOR, NEW YORK, ON FEBRUARY 10, 1925.
(Fiat photo.)

February 26, 1925

AMERICAN INSTITUTE OF OPERATIC ART MAKING RAPID HEADWAY AT STONY POINT

Located Only Thirty Miles from New York City, the New Colony, With Its Beautiful and Thoroughly Modern Buildings, Unusual Facilities, Gorgeous Landscapes, and Staff of Distinguished Teachers, Promises to Occupy a Most Important Place in American Musical Activities—First Building Completed—The Unique Theater—Teachers, Being Engaged, to Assemble Early in June—All Students to Have Equal Chance—Americans to Be Given First Opportunity—Opera Company to Tour

On another page of this issue is the first public announcement of the plans of the American Institute of Operatic Art. At Stony Point-on-the-Hudson, thirty miles from New York City, the Institute's buildings are being con-

structed in wooded, rolling grounds on old Cricket Town road. Here on July 16, 1779, "Mad Anthony" Wayne, leading the Revolutionary forces of General Washington, drove out the Red Coats and captured the famous British strong-hold guarding the Hudson.

History was made then; and today history is again being made at Stony Point. For here this year, after a long period of careful planning and development, American musical history is being rewritten. A glance at the architect's drawing will disclose the scope and plan of the momentous undertaking.

Prominent among the buildings are the Decorative Art Studios, one of which, 60 by 160 feet, is already complete and has been in operation for over a year. Its two stories are of fireproof stone, steel and concrete construction. The first floor is devoted to the costume and property departments, and the upper floor to scenic art. The second studio, which will be 200 by 60 feet, will be completed late this spring. When finished, these buildings will be the most modern and complete scenic studios in the world, permitting both methods of scenic painting, on frames and floors. Here the American students of scenic and decorative art will work side by side with the great masters of the world, who will be engaged and brought to Stony Point to create scenic productions.

THE UNIQUE THEATER

The theater is of faced natural stone and steel construction, fireproof throughout. Its stage will have the most modern equipment and will be supplied with an entirely new method of stage lighting. The stage itself will be as large as that of the Metropolitan Opera House in New York



LYRIC SOPRANO
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City. A unique feature of this stage will be the two prosceniums, one opening into the Rehearsal Auditorium, seating about five hundred, and the other into a natural amphitheater, seating fifteen thousand. The small enclosed theater will be for experimental and rehearsal purposes. This arrangement with two prosceniums is the first experiment of its kind in the history of the theater. The amphitheater will be used for festivals and open air operatic performances.

In one section of the spacious library building there will be assembled and preserved a complete library of American folk lore and folk music. Other sections will contain folk lore and music of all the other nations of the world. The collection of operatic, pantomimic, orchestral and ballet scores will gradually be built up, it is planned, into one of the great reference libraries of the world. Another section will house the Museum of Decorative Art and contain, among other things, complete models of scenic productions. In another section there will be the library devoted to decorative art.

In the Laboratory of Light, experiments and researches will be carried on, looking toward new and modern development of stage lighting and effects.

Provision is being made in the dormitories for women and for men, and in the individual cottages, scattered over many acres, for over three hundred persons. The main dining hall with kitchen arrangements and assembly halls will occupy approximately 250 by 75 feet. A large gymnasium and open air athletic and recreation field are being provided for. F. Burrell Hoffman and Murray Hoffman are the building architects. The grounds are being laid out by a firm of prominent landscape artists.

Experts in the various departments are now being engaged and will be assembled at Stony Point, where it is proposed, early in June, to bring together the American singers, instrumentalists and dancers, who have had professional experience in this country and in Europe. Here the experts will pass judgment and classify them, according to their abilities, as the professional nucleus for the institute's initial effort, the operatic organization. To this professional nucleus will be added young aspirants for operatic careers, gathered from cities and towns throughout the entire United States.

ALL HAVE THE SAME CHANCE

Conservatories, music schools and private studios throughout America will be invited to send their most talented graduates who, in their judgment, are equipped for professional careers. They will be received at Stony Point and may remain there for a month, if need be free of expense during the testing period, while they are under the daily scrutiny of the various experts who will pass upon them without regard to name, previous history, or connections. Only talent and schooling will be considered.

The highest possible standard will be maintained. Americans will, of course, be given the first opportunity to fill all roles. If during the first season, sufficient Americans cannot be found who measure up to the standard, foreign talent will be employed. Aspirants who pass the elimination test successfully will be immediately assimilated with the professional units and thoroughly rehearsed under the direction of unquestionable authorities, until the late fall, when grand opera of the highest possible standard of the ensemble type will be put en tour for the American people at prices within the reach of all. The repertory will consist of one American opera and one standard work sung in English and one example of each foreign school of opera.

Creative talent will likewise find equal opportunity at Stony Point for the development of its powers. Composers and librettists, scenic and decorative artists will here have opportunity to live and work under ideal conditions and in an artistic atmosphere conducive to their best effort.

I. C. G. to Play Varese's Latest Work

Seventeen different percussion instruments are required to interpret Edgar Varese's latest orchestral work, *Integrales*, which will be played by members of the Philadelphia Orchestra under the direction of Leopold Stokowski at the next concert of the International Composers' Guild, which takes place Sunday night, March 1, in Aeolian Hall. The list includes suspended cymbal, side drum, tenor drum, string drum, castanets, cymbals, Chinese blocks, sleigh bells, chains, tambourin, gong, tam-tam, triangle, crash cymbal, verges, bass drum and slapstick. It takes only four men to manipulate all of these instruments, which are played over an accompaniment of woodwinds and brasses.

Another novelty will be Eric Satie's *Le Piege de Meduse*, a comedy ballet, which was produced in Paris in 1921.

One of Arnold Schoenberg's most recent compositions, a Serenade for small orchestra and baritone voice, will have its first American hearing at this concert.

A fourth novelty will be Malay Mosaic, by Henry Eichheim, an American composer who has made a special study of Oriental music.

The whole program will be heard for the first time in New York and all numbers will be directed by Mr. Stokowski by special permission of the board of directors of the Philadelphia Orchestra.

Arden Programs Openshaw Song

Cecil Arden, on a recent concert tour of the South, gave a recital in the Stonewall-Martha Concert series at Litchfield Hall, Abingdon, Va., on January 21. Miss Arden was one of the first artists to introduce John Openshaw's charming ballad, *Love Sends a Little Gift of Roses*, and is again one of the first to program June Brought the Roses, a new Openshaw song. On her program she is also singing *Danse d'Amour*, one of her own compositions, which has been meeting with exceptional success. On January 23 Miss Arden gave a recital on the Woman's Club Concert Course at the American Theater, High Point, N. C., when she also programmed the Openshaw song. She writes that the audience enjoy these numbers very much.

Rogers Pupils Secure Church Positions

Mary Williams, soprano, a pupil of Francis Rogers, has been engaged as soloist by the choir of the Parfrey Memorial Baptist Church of Jersey City for the coming year. Lillian Schneider, soprano, another pupil, has been secured as soloist by the Third Church of Christ, Scientist, of Flushing.

Two Recent Orchestral Successes

ENESCO

Kubey-Rembrandt photo

With Chicago Symphony Orchestra

As violinist, as well as composer, Enesco is a poet. He has a most delicate conscience and an idealistic intention. He is an individual—a rare soul.—*Daily Journal*, Eugene Stinson.

Such is his innate musical sense that he projected mood and beauty into his performance of the Bruch D minor Concerto.—*Herald and Examiner*, Glenn Dillard Gunn.

Georges Enesco is a personality. In the Bruch D minor Concerto he produced a virile, robust, and yet musically singing tone, a clear manner of expression. He made a success with his rendition of the Concerto, and was recalled a number of times.—*Daily News*, Maurice Rosenfeld.

With Cleveland Symphony Orchestra

Mr. Enesco is a master of his instrument. His delivery of the adagio in the Bach Concerto was beauty's voice itself. To the performance of Chausson's "Poème" he brought a sensitive appreciation of its lyric phrases, and intensity and order in its more emotional episodes. Great was his success. He was applauded with enthusiasm.—*Plain Dealer*, James M. Rogers.

For Georges Enesco to captivate Cleveland is

nothing new. Last night's reception was merely a repetition of that bestowed upon him last year, and the further acclamation of Cleveland's appreciation of his genius. In the Bach number he commanded a rare and delicious beauty from the old measures. The Chausson "Poème" was played with an extraordinary insight, with a tone that was subdued and yet emotional enough to fire his hearers to a high pitch of enthusiasm.

—*Times*, Eleanor Clarage.

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BOSTON

(Continued from page 5)

purely orchestral numbers Mr. Koussevitzky conducted the orchestra in Stravinsky's exquisite music of *The Fire Bird*, Glinka's spirited overture to *Russlan and Ludmilla* and Beethoven's ever welcome seventh symphony. There was extraordinary enthusiasm for conductor and orchestra after an uncommonly beautiful performance of the symphony.

GOODRICH CONDUCTS PEOPLE'S SYMPHONY

Wallace Goodrich was the guest conductor at the fourteenth concert of the People's Symphony Orchestra, February 15, at the St. James Theater. Mr. Goodrich led the band in a well varied if unexacting program comprising Saint-Saëns' agreeable overture to *La Princesse Jaune*, Converse's *Pastoral Reverie* from his incidental music to Percy MacKaye's *Joan of Arc*, the prelude to *Tristan*, and Goldmark's charming little symphony, *A Rustic Wedding*. The soloist was Alice Huston Stevens, soprano, who disclosed her talents as vocalist and interpreter in Santuzza's poignant aria from Mascagni's *Cavalleria Rusticana*, which an insistent audience made her repeat. Mr. Goodrich's admirable qualities as a conductor are very well known in these parts. Seldom has the People's Orchestra played with such precision, euphony and sensitive taste. Only in the impassioned prelude to *Tristan* did his meticulous attention to detail tend to impair the effect of the whole. Otherwise Mr. Goodrich proved himself anew as a conductor of

MUSICAL COURIER

authority, musicianship and sympathetic understanding. The audience was exceedingly enthusiastic. J. C.

Meisle for Pennsylvania Federation Convention

Kathryn Meisle, Chicago Opera contralto, has been chosen to open the state convention of the Pennsylvania Federation of Music Clubs, as soloist with the Mozart Choral Club of Wilkes-Barre, Pa. The concert, which will take place on the evening of April 20, will be the principal musical feature of the session which will be held at Wilkes-Barre and will last several days.

Special interest is attached to the appearance of Miss Meisle at the convention, as prior to launching her successful career as an operatic and concert artist she was a first-prize winner of the National Federation of Music Clubs.

Tokatyan Sings Beloved

Armand Tokatyan, tenor of the Metropolitan Opera, again scored favor with his beautiful rendition of *Beloved*, by Rhea Silberta and Josephine Vila, this time when he appeared as soloist with the New York Mozart Society on February 17 at the Hotel Astor.

Elsenheimer Pupils in Recital

A Beethoven piano recital by four artist-pupils of Dr. Nicholas J. Elsenheimer was given in the lecture room of the Cranberry Piano School, New York, on February 14. The sonatas performed were op. 21, No. 1; op. 31, No. 3;

op. 78, and op. 53. Beatrice Anthony, Grace Castagnetta, Charlotte Rado and Kenneth McIntyre were the young artists who appeared, their finished playing reflecting much credit upon their painstaking teacher. There was a large and appreciative audience present.

Elizabeth Kelso Patterson Celebrates Birthday

Five vocal pupils studying with Elizabeth Kelso Patterson united in celebrating her twentieth birthday in the home of one of them, Estelle Leask, on Park avenue. The hostess sang two groups of songs by modern composers, and the other participants were Nan Moloney, Elaine Sauvage, Gwyneth Hughes and Alene Werner. Miss Patterson always includes American composers on her programs, on this occasion Dobson, Bassett, Hoberg, Aylward and Parks. The MUSICAL COURIER, in common with thousands of Miss Patterson's friends scattered all over the world, extends felicitations!

Denishawn Dancers to Be Seen Here

Ruth St. Denis, Ted Shawn and the Denishawn dancers, after an extensive transcontinental tour, will return to New York for a Carnegie Hall performance on March 17.

Letz Quartet on Tour

Starting in Pittsburgh on February 27, the Letz Quartet will begin a tour which will take them into the Carolinas, Georgia, Alabama and Texas.

DORIS DOE

CONTRALTO

Henderson of New York Sun: "One of the justly celebrated blue moons must have presided over Forty-third Street . . . recital one of the more enjoyable . . . deserves to be heard again."

New York Times: "Wrote her debut in capital letters."

New York American: "Audience genuinely thrilled."

New York Tribune: "Large audience hears contralto in brilliant recital."

"Doris Doe wrote her debut in capital letters at Aeolian Hall last evening with that excellent thing in a woman, a low, sweet voice, a 'voice with a smile' that ranged so lightly from an air of old Marcello to a pair of Geni Sadero's Italian folk songs. The deeper contralto timbre of Erich Wolff's 'Alle Dinge Haben Sprache' was artistically contrasted. Her songs delighted an audience that welcomed her with applause and flowers."—*Times*, New York, February 17th, 1925.

"The folksongs were exceptionally happy choices, and confirmed the impression that Miss Doe has a contralto voice of unusual quality, with soft and smooth high notes and full and resonant lower ones. Songs by Wolff and Wolf, a French group and American numbers by Sybil MacDermid, MacFadyen and Frank La Forge, who accompanied, closed a very promising performance."—*Herald Tribune*, New York, February 17th, 1925.

"One of the justly celebrated blue moons must have presided over Forty-third street and the recital of Miss Doe, the possessor of an interesting contralto voice, in Aeolian Hall last night. This artist offered an attractive program, she displayed a full resonant voice of considerable beauty and she sang with taste and a style imbued with strength and confidence."

"The quality of her voice was rich and opulent. Her attack was good, her dramatic instinct admirable and she never exhausted the great reservoir of vocal power she possesses. In dramatic mood and color her voice was at its best, well developed throughout, clear and full in her upper range and capable of a wide range, warmth and emotional content."

"In short, Miss Doe's recital was one of the more enjoyable. She deserves to be heard again."—*Evening Sun*, New York, February 17th, 1925.

"In the evening a good sized audience was genuinely thrilled by the excellent singing of Doris Doe. One seldom hears in the concert hall so lovely a contralto voice, and so even a quality throughout its range. Moreover the program was carefully and intelligently selected and executed. With the capable support of Frank La Forge at the piano, she sang Italian classics and folksongs, modern German, French and American works."

—*American*, New York, February 17th, 1925.



Photo by Morse, N. Y.

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NEW YORK CONCERTS

(Continued from page 20)

mic march, then comes a fascinating and brilliant waltz. Next is the romance, which is rich both melodically and harmonically. In the vivacious concluding tarantelle this Russian composer has caught the Italian spirit of tarantelles, and Mr. and Mrs. Hughes played it with plenty of dash and color. At the audience's insistence this last movement was repeated. In fact, the entire program was thoroughly enjoyed.

Elman String Quartet

The second concert of chamber music by Mischa Elman and confreres—Edward Bachman, Nicholas Moldovan and Horace Britt (William Shubert, viola, assisting artist)—at the Town Hall on February 18, brought works of standard renown, played with altogether delightful finish, allied with sincerity and idealism. Of Beethoven's C minor quartet, the tone and attack in the scherzo deserves mention; in Schumann's A major quartet, the allegro moderato was beautifully done, and the final Mozart quintet in G minor was marked by finest musicianship and unity. There were three and four recalls after each number, all of which the capacity audience thoroughly enjoyed.

George Morgan

George Morgan gave a song recital at Aeolian Hall on February 18. He won his audience with the first number, *Fleurs d'automne*, by Liapounoff, in which he displayed his versatile interpretative ability and colorful tones. Tender sympathy was shown in the lighter and more sentimental passages. Part one of his program was comprised of three numbers by Liapounoff and two numbers by Tanetew, none of which had been heard in New York before. Variety was offered in his well chosen program by two groups of French songs, a group of German, and a group of English. He expressed considerable fervor in those numbers dramatically inclined, and his humorous numbers, particularly two French songs, *Villanelle des Petits Canards*, by Chabrier, and *Bal-*

lade des Femmes de Paris, by Claude Debussy, proved irresistible. Mr. Morgan's enunciation was at all times clear and aided esthetically in the enjoyment of his singing.

Four German songs by Erich Wolff, which comprised In einem Garten, Ewig, Wie Melodie aus reiner Sphäre hör' ich, and Trinklied, revealed the artist at his best, and showed promise of his operatic capabilities. The remainder of the program was in English, made up of five selections and several encores which easily doubled that number. A Piper, Dry Be the Tear, and In the Falling Snow, brought many demands for special request favorites. Frank Bibb was the able accompanist and was shown a generous appreciation by the audience for his part in the success of the recital.

FEBRUARY 19

New York Philharmonic: Carl Flesch, Soloist

The Philharmonic Orchestra, Willem Mengelberg conducting, gave its Thursday evening concert at Carnegie Hall before the usual large and enthusiastic audience. Mr. Mengelberg presented two orchestral numbers—Suite L'Arlesienne, No. 1 Bizet, and Casella's Italia Rhapsody, op. 11. The latter was given for the first time by the Philharmonic on the evening before, although composed in 1909 and played in the interim by the Boston Symphony at one of its "Pop" concerts.

Mr. Casella's explanation of this work is as follows: "The composer has endeavored in this Rhapsody (though without any program whatever) to picture in music Sicilian and Neapolitan life—the first, tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines; the second, turbulent, careless, frenetic, as it is lived with intoxicating joyfulness amidst the enchantment of the Gulf of Naples."

Mr. Mengelberg and his orchestra gave this, as well as the Bizet suite, an interesting reading.

Carl Flesch, who for years has been recognized as one of the stellar lights in the violinistic firmament, played beautifully the Brahms concerto in D major, op. 77. His



ZABELLE ARAM.

gifted young Armenian soprano, who made a very favorable impression at her recent New York recital.

large and luscious tone stirred the audience to outbursts of enthusiastic applause. He played the majestic first movement with remarkable breadth of tone, the adagio with depth and unusual lyric beauty, and the last movement brilliantly, with spirit, and above all with outstanding musicianship. In short, it was a dignified performance which will long be remembered by all who heard it. The orchestra accompaniment left nothing to be wished for.

The program was repeated February 20.

Lenox String Quartet

On February 19, at Town Hall, the Lenox String Quartet gave a concert for the benefit of the Loomis Sanatorium for Tuberculosis, which is situated in Sullivan County. The personnel for this quartet consists of Messrs. Hermati, Wolfinson, Moldavan and Stoerber, whose splendid ensemble playing has often been commented upon. There is always beautiful quality of tone and finesse, and a thoroughness and polish that are not only necessary but which make the music so delightful. The selections offered by the quartet were a quartet for strings, by Ravel; Mozart's piano quartet in G minor, and a quintet by Franck for strings and piano.

Haarlem Philharmonic Society

A fine program was offered by the Haarlem Philharmonic Society at the Waldorf-Astoria on February 19. An audience which filled the grand ball room and boxes expressed great enthusiasm for the two artists who appeared—Yolanda Mero, pianist, and Lawrence Tibbett, baritone. Mme. Merö, brilliant Hungarian pianist, offered the Mendelssohn Capriccioso; a Chopin group including a nocturne, an étude and the C sharp minor étude; Debussy's Clair de Lune, and Liszt's sixth Hungarian rhapsody. The difficulties of technic seem non-existent for this artist, who plays with amazing facility, resiliency, clarity and power. Her skillful command of subtle pianissimi to thundering fortissimi lends variety to her playing. But more than that, with her penetrative insight she catches the meanings, mood and spirit of each number she plays, and her interpretations are musically, distinctive, artistic and sincere. It is doubtful if there could be found today an artist who could render the Liszt sixth rhapsody with more brilliancy, virtuosity of technic and style, and individuality—an individuality which adheres strictly to the spirit of the work and is highly effective. Following the performance of this, shouts of bravos were mingled with the applause, and one encore would not satisfy her enthusiastic audience.

Lawrence Tibbett, young American baritone, who created a sensation at the Metropolitan this season, proved again his ability to enthuse an audience also in recital. A true artist, he can drop operatic trappings and effects and win his hearers just through his voice and artistry and a modest but pleasing personality. His tones are beautifully produced and his voice has a particularly lovely and satisfying quality. His singing is guided by intelligence and good taste and his finesse of style is complemented by genuine expressive ability, emotional warmth and sincerity. Old English and French songs, songs by Rachmaninoff and Frank La Forge, and the aria, *Eri tu*, from *The Masked Ball* (Verdi), made up his list, which was lengthened by encores, one of which was a delightful but rarely heard air from *The Beggar's Opera*. Mr. Tibbett, too, was accorded an enthusiastic reception. Florence Barbour was an artistic and efficient accompanist.

FEBRUARY 20

State Symphony: Elsa Alsen, Soloist

On February 20 the fourth concert of the artists' series of the Music School Settlements was given at Carnegie Hall by the State Symphony Orchestra, directed by Ignatz Waghalter, with Elsa Alsen as soloist.

Mme. Alsen, remembered for her fine appearances with the ill fated Wagnerian Opera Company, scored an instantaneous success with the large audience for her superb rendition of Elsa's Dream and the Liebestod. Hers is a rich voice of volume and power, which she controls with skill. One might add here that Mme. Alsen seems to have improved in her method of singing, giving evidence of more refinement of style. These arias were colored with emotion and they aroused the audience to great applause, her hearers at one time calling Mme. Alsen back for five recalls. The orchestra was heard in worthy readings of the

overtures of Rienzi, Tannhäuser, Lohengrin and Die Meistersinger, also the Apprentices' Dance from the latter opera rounding out an enjoyable program.

Biltmore Morning Muscale

On February 20, Anna Fitziu, soprano; Colin O'More, tenor, and Raoul Vidas, violinist, were the attractions at the Biltmore Morning Muscale. Mr. O'More, in excellent voice, opened the program with songs by Campbell-Tipton, Golde, Fairchild and Grey, arousing such instantaneous favor that several extra numbers were demanded. His is a beautiful tenor voice and he sings with consummate artistry and style. Later, in a group of Irish songs, he aroused the delighted audience to greater heights, being recalled for three or four encores. O'More is an artist who never fails to please, no matter what type of audience he has before him.

Mr. Vidas also received a large share of the applause and demands for encores. He is indeed gifted. His technic is remarkable, his tone is wonderfully sweet and big, and he plays with polished style. The audience showed its appreciation of these qualities in no uncertain manner. Among Mr. Vidas' selections were his own arrangement of Dimitrisco's Villageoise and Silvestri's Love Song. One of the most favored was Schubert's Ave Maria.

Miss Fitziu, a stunning figure in white, elected to sing a group of short, well chosen English songs, which brought as an encore, Massenet's Elegie, with violin obligato by Mr. Vidas. This was also finely rendered. For her second contribution to the program, Miss Fitziu sang l'ane Blanc, (Hue) and Le Nil, with violin obligato (Leroux.) Her lovely voice, artistic style and charm of manner found full appreciation. A duet from Bohème by Miss Fitziu and Mr. O'More closed the program. Solon Alberti was the able accompanist.

Marie Gabrielle Leschetizky

On the evening of February 20 an appreciative audience gathered in Aeolian Hall to hear the second piano recital of Marie Gabrielle Leschetizky. The program was an excellent one, proving the fine taste and splendid judgment of the artist in selecting it. The piece de resistance of the three groups was Beethoven's Pastorale sonata, given a beautiful interpretation and played with appreciation, sincerity and feeling. Liszt's fantasy and fugue on B-A-C-H met with particular approval while Gluck's Gavotte, two sonatas by Durante and a Cesar Franck prelude, with which Mme. Leschetizky opened the evening, were received with approbation. Delightfully interpreted selections by Mozart, Brahms, Chopin and Liszt brought the evening to a successful conclusion. Mme. Leschetizky, beautifully gowned, presented an attractive picture at the piano, two candelabra providing the effective lighting background. The audience gave evidence of its approval and pleasure by its hearty applause.

Sigismond Stojowski

An outstanding concert in last week's musical events was the piano recital given by Sigismond Stojowski at Aeolian Hall on February 21. Stojowski's recitals are annual events in this city, and once again he demonstrated his virtuosity

in his interpretations of the best in piano literature. He opened his program with the Beethoven F major andante, which he read with masterly precision, pure tonal beauty and magnificent orchestral effects. The less rigorous Schumann sonata in F sharp minor, as interpreted by Stojowski with his beautiful singing tone, carried with it all the customary charm which one expects from a Schumann number.

Group two brought the pianist several degrees nearer the hearts of his listeners through two numbers of his own creation. These were a fantaisie, op. 38, and a group of Polish idyls, op. 24. The fantaisie, weirdly complex and full of mystery, to the average concert goer would be more difficult to understand than the picturesquely subtle and gracefully delineated Polish idyls, which found immediate popular response. If one of these idyls carried more of an appeal than the other, it was, perhaps, the Vision de Danse, with its elusively delightful concluding runs.

To this reviewer, however, Stojowski's most gripping interpretations found expression in his final group—the ballade in G minor; nocturne in G major and scherzo in C sharp minor, by his famous countryman, Chopin.

Stojowski has a wide following in New York. Aeolian Hall was filled on Saturday evening with a deeply interested audience, which gave every evidence of intelligent appreciation and thorough enjoyment of the programmed numbers, to which insistent applause demanded many additions.

W. J. Henderson

Town Hall was filled February 21, by an audience which heard enlightening and clarifying remarks, with vocal illustrations, on the subject of Singing Voices, given by W. J. Henderson, "Dean of American Musical Critics," as the program said. Doubtless that gentleman is astonished to find himself thus classified, for, in common with all of us, time flies so rapidly that no one realizes he may ever become Dean of anything! The slender figure, abounding vitality, and fresh humor of Mr. Henderson proves that he may be the years of a Dean; but it stops right there! Mr. Henderson went right into his subject, classifying voices, telling the many uninformed what they ought to know, with many sly hits at vocalists and their weaknesses. With regard to the modernists in musical composition, he said they "possess too much ugliness, not enough repose,



THEODORE SPIERING,

formerly conductor of the New York Philharmonic, who has been invited to be guest conductor of the Portland Symphony Orchestra, Portland, Ore., at the regular concert of March 18. Mr. Spiering is one of the most eminent of American born musicians and has won numerous successes both here and abroad, having conducted in the leading cities of Europe as well as America.

make too much noise;" yet found Ornstein's new piano concerto worthy of praise. Illustrating his classification of voices, Helen Bloom sang Santuzza's aria with dramatic impulse; Mme. Covert sang the coloratura Mozart Alleluia well; Crystal Waters exemplified the mezzo soprano in a well sung English song; Ruth Pearcey, playing her own accompaniment, demonstrated the pure contralto, with dis-

(Continued on next page)

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GUIOMAR NOVAES

Recent Triumphs: New York



In the afternoon a recital was given by that singularly gifted young Brazilian, Guiomar Novaes, whose entertainment held the attention of a large audience. The applause was of the kind that cannot be misunderstood. Encore after encore the young woman had to give, and in one of them, the familiar Gluck Saint-Saëns dance, she treated her hearers to a display of dazzling virtuosity.

The way in which she sustained the long-drawn legato of the melody in the left hand against the sharp staccati in the right was an achievement in piano technique to awaken the envy of any other living player. But it was not merely a technical exhibition; it was also a lovely piece of musical delivery.

The whole program was delightful. Miss Novaes began with the B minor sonata of Chopin, in which her extraordinary command of color had ample scope. In the Schumann "Kinderszenen," which is enjoying a run, she displayed some of her idiosyncrasies. Her emphasis of certain secondary tones seemed at times whimsical. But it was nevertheless the performance of a pianist of the first rank.

Capricious, indeed, at times wayward, this artist continues to be, but she is nevertheless always interesting and frequently entrancing. No other gets more beautiful sound from a piano. The tone drips from her fingers. And she has such a variety of it. She showed this again in her playing of the Rameau "Tambourin," which she presented first in its original form and then in Leopold Godowsky's fanciful transcription. A "Polichinelle" of Villa-Lobos, played for the first time here, proved to be a sparkling trifle and had to be repeated. There was also an Oriental étude by Szanto which was new. It was an afternoon of brilliancy and musical beauty.—W. J. Henderson in the N. Y. Sun, Dec. 15, 1924.

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tinet enunciation; Frances Newson showed the Italian lyric voice in ease of production; Ainee Olsen, the mezzo-contralto, singing Im Herbst with much expression; Robertina Robertson was another contralto, with low A; Wesley Howard the lyric tenor, singing a high A in Morning with fine resonance; Anton Hok, baritone-tenor; James Woodside, pure baritone; and Fred Patton, bass, sang Myself When Young, with its long-sustained low E flat, to warm applause. Alice Nicols was the expert accompanist, and the presence of many prominent voice teachers, as well as leading singers of the day, testified to their interest in Mr. Henderson's lecture.

Kochanski Wins Ovation in Havana

When the New York Symphony Orchestra, under the direction of Walter Damrosch, journeyed to Havana for a series of special concerts under the auspices of the Sociedad Pro Arte Musical by Government invitation, the management provided an extra thrill by taking along Paul Kochanski to grace the third program of February 2. That the celebrated Polish violinist accomplished all that was expected of him has been verified in a cablegram received after the concert by his manager, George Engles, which read thus: "Kochanski colossal success. Ten recalls. Ovation after ovation. Complete triumph."

This was the first appearance of the orchestra in the Cuban capital, and also of Kochanski. The Sociedad Pro Arte Musical has provided musical entertainment of a high class for its members and the musical public at large, but it went a step beyond anything hitherto attempted in this series of concerts and after the success of the violinist there is every reason to believe that he will figure another season on the season's schedule of that progressive organization. Kochanski had the good sense to choose numbers that would appeal to the music lover as well as give him an opportunity to disclose his musicianship, and this he did in the Vivaldi concerto and the Saint-Saëns Rondo Capriccioso. Owing to engagements in the States, Kochanski was compelled to return at once in spite of the temptation to remain and enjoy the fruits of his success.

Bruce Benjamin Singing Abroad

Bruce Benjamin, American tenor, has appeared this season with great success in Europe. He recently gave his second concert in Berlin, following which he received excellent press criticisms. According to the Berliner Boersen Courier of January 6, "The voice is beautiful and resonant, the manner in which he uses it is perfect. His interpretation displays great intellectuality and depth of feeling." Dr. Heinz Pringsheim, in Allgemeine Musik Zeitung, said that he sang with excellent taste and fine vocal culture and that he possesses an unusually beautiful tenor voice. The Berliner Boersen Zeitung praised him highly for the fine art displayed, stating among other things that he is the possessor of a very beautiful, well controlled voice. The same paper commented on his clear high tones, his freshness of interpretation and his clear diction. It was the opinion of Alfred Schattmann in Die Zeit that Bruce Benjamin "knows how to touch the heart." The Berlin edition of the Chicago Tribune also had praise for the tenor. A few of the excerpts from this paper were as follows: "The fact that Bruce Benjamin, well known American tenor, had to sing five encores after his scheduled program was sung is the best testimonial of the triumph he scored. It is very seldom that a foreigner is given the ovation in Berlin, where the number of good concerts is legion, that was accorded Benjamin."

Mr. Benjamin also appeared in Berlin as soloist with the Philharmonic Orchestra on January 12, in Beethoven's Ninth Symphony, conducted by Bruno Walter. January 30 he was scheduled to sing in Hanover, and this month he is appearing in concert in Dresden and Leipzig.

Philharmonic Programs

The Philharmonic Orchestra has four concerts scheduled for next week, under Mr. Mengelberg's direction, beginning Saturday afternoon at the Brooklyn Academy of Music, when an all-Tschaikovsky program, consisting of the Nutcracker Suite, the G major piano concerto and the fourth symphony will be played. Yolanda Mero will be soloist. The eighth Philharmonic students' concert will take place at Carnegie Hall on Wednesday evening, the program consisting of Beethoven's Eroica Symphony and Strauss' Ein Heldenleben. The latter work is dedicated to Willem Mengelberg and the Concertgebouw Orchestra by the composer. Wanda Landowska appears with the Philharmonic at Carnegie Hall on Thursday evening and Friday afternoon, playing a Mozart piano concerto in E flat. Two rarely heard works of Bach, the prelude to cantata No. 174 and the adagio from the organ toccata, orchestrated for strings by Silioti, will be performed, with the Eroica symphony of Beethoven closing the program. On Sunday afternoon, March 8, at Carnegie Hall, Erna Rubinstein will appear as soloist with the Philharmonic in a Schubert-Beethoven-Strauss program.

The spring tour of the Philharmonic Orchestra begins on March 9 at Philadelphia and comprises concerts in Washington, Baltimore, Wheeling and two in Pittsburgh. The orchestra returns on March 15 for a concert in the Metropolitan Opera House. Mr. Mengelberg will conduct all of the concerts on tour.

Duval Artist-Students Enjoyed

Another of J. H. Duval's always interesting musicales was held in his studio in the Metropolitan Opera House building on February 22, when so many persons attended that not a few had to hear the program from the hall.

There were just two soloists presented on this occasion, Helen Shipman, soprano, and Claude Isaacs, tenor—with Gertrude Clarke as their accompanist. The program consisted of solos and duets, both artist-pupils winning enthusiastic applause. Miss Shipman sang an aria from Traviata, in addition to the Indian Love Song from Rose Maria, in both of which she exhibited an excellent quality, wide range and splendid control. Mr. Isaacs sang In a Persian Garden, a Handel composition, and a Katherine Glen song, he showing to excellent advantage a voice clear and true and of operatic timbre. Together they offered the waltz song from Faust. Miss Clarke deserves praise for her skillful accompaniments.

Mr. Duval counts among his pupils many fine voices and it is at such affairs as this that one can follow the rapid

progress his pupils and artist-students are making under his able and painstaking guidance.

Honor for Edgar Stillman Kelley

For the first time since the radio has become an established fact, an American composition is to be broadcasted in England where the government controls all broadcasting operations. This gesture of international amity will be made through the performance of Edgar Stillman Kelley's Pilgrim's Progress, which is to be sung by the famous Birmingham Choir of 500 voices, supported by the London Symphony Orchestra, under the direction of Joseph Lewis. Ursula Greville and John Coates, well known singers, will have the principal solo parts.

Dr. and Mrs. Kelley, both of whom hold faculty positions at the Cincinnati Conservatory of Music and at Western College in Oxford, Ohio, sailed on February 21 for London where they are to be the honor guests of the British management of this production.

Mrs. Kelley is the president of the Ohio Federation of Music Clubs and will cut short her stay abroad in order to direct the convention of this organization at Columbus, Ohio, April 20-24.

Mother Goose Nursery Rhymes Attract

Mention has been made in these columns about a dainty little book for children entitled Mother Goose's Nursery Rhymes. They have been carefully worked out from every viewpoint so that not only the melodies and the lyrics but also the child's psychology have been finely introduced by Mrs. Giese-Gray. The following letter speaks for itself:

My Dear Mrs. Gray:

Thank you so much for sending me your Mother Goose Nursery Rhymes. They are a happy addition to my repertoire and I shall be delighted to use them. They are melodious and singable and much after the child's own heart for your music so well interprets the words. I think they are very well done. With congratulations and all good wishes,

(Signed) ETHEL LYMAN MACKEY.

Miss Mackey and Mary Hopkins Emerson recently gave a concert at the Plaza with Marcel Granjany.

Club to Honor Serafin and Maria Müller

On Sunday, March 1, The Musicians' Club is to give a reception at the Chickering Music Salon. The guests of honor will be Maria Müller, the Metropolitan Opera House soprano who has made such an impressive success this winter, and Tullio Serafin, also of the Metropolitan, and one of the best conductors ever heard at that institution.

Helen Riddell Engagements

Helen Riddell, soprano, has won such favor in her recent appearances that she finds ever increasing demands for her services. On February 5 she sang at the Angus Fraser testimonial concert at Terrace Garden. On February 17 she gave a recital in Clinton, Mass. On February 24 Miss Riddell was engaged to sing at one of Dr. Clarence Dickinson's Historical Organ Lecture-Recitals at Union Theological Seminary.

Sevitzky-Dormont Philadelphia Recital

Fabian Sevitzky, contra-bass soloist, of the Philadelphia Orchestra, chooses to be known as such, rather than by his real name, Koussevitzky. He is the nephew of the noted leader of the Boston Symphony Orchestra. Recent recitals given by him and Mme. Dormont brought many encomiums; he is, however, particular that he be called Sevitzky.

Marie Rappold Sings Aida

Marie Rappold sang her favorite role of Aida at the Metropolitan Opera House, Philadelphia, on February 12, with the Philadelphia Civic Opera Company, under Alexander Smallens, and scored a triumph. If the press was unanimous in its praise, the public was demonstrative to the highest degree, giving her an ovation after her singing of the Ritora Vincitor and even more so at the end of the Nile Scene.

Anne Stevenson Praises Beloved

Anne Stevenson, teacher of many successful singers, writes as follows about the Vila-Silberta song, Beloved: "I want to let you know that several of my artist-pupils are using your new song, Beloved, on their programs this season with great success everywhere. I am also teaching it in the studio and find the pupils delighted with it. It has the individuality that marks all your songs."

Washington Manager in New Office

Mrs. Henry Hunt McKee managed the holiday concert given recently at the New Willard Hotel, Washington, D. C., for the benefit of the sufferers of Walter Reed and St. Elizabeth hospitals. Mrs. McKee, in addition to her office at 1115 Clifton Avenue, has now opened a new office at 1222 G street, N.W.

Dalmores in Demand

Charles Dalmores reports that he has several pupils from Maine, New York, Pennsylvania, Iowa, Colorado, and California, enrolled in his Chicago classes this season. Leonard Wooley, a business man from Toronto, Canada, and, it is said, a tenor of no small attainment, is at the present time studying with Dalmores.

Lappas for Cuba

Ulysses Lappas, Greek tenor, will sing on March 4 at the Commodore Hotel for the International Florist Ball, and will leave immediately thereafter for Havana, where he will appear in two concerts.

Fraser Gange to Sing in Buffalo

Fraser Gange will be heard with the Chromatic Club of Buffalo on March 3. On March 11 he will give a joint recital with Amy Evans at the Mannes School, New York.

Judson Moves Philadelphia Office

The Philadelphia offices of Concert Management Arthur Judson are now situated in the Packard Building. Previously they had quarters in the Pennsylvania Building.

Mr. and Mrs. Neuer Give Reception to Rosenthal

On February 22, Mr. and Mrs. Berthold Neuer gave a reception to Moriz Rosenthal at the Hotel St. Regis, which was one of the most interesting occasions of its kind ever experienced in the musical life of New York. The atmosphere was delightfully informal and the only music was that which the dance orchestra played until a late hour, while many of the most prominent contemporary musicians threw themselves enthusiastically into the terpsichorean delights. A lavish buffet supper was served, and Kalda, the well known magician, gave a sample of his skill during intermission between the dances.

The guest of honor was at all times the center of admiring groups and both the moving picture and radio companies were on hand to make films and broadcast the speeches of the celebrated personages who abounded on every side. Mr. and Mrs. Neuer were ideal hosts and some of those who partook of their hospitality were as follows: Mrs. Henry Martyn Alexander, Mr. and Mrs. Artur Bodanzky, Mr. and Mrs. Ernest von Dohnanyi, Dr. Wm. A. Downes, Olin Downes, Mr. and Mrs. Arthur Friedheim, Rubin Goldmark, Judge Charles Guy, Dagmar Godowsky, Alma Gluck, Arnold Genthe, Cecilia Hansen, Victor Harris, Fannie Hurst, Josef Hofmann, Pierre Key, S. Jay Kaufman, Leonard Liebling, Alexander Lambert, Gabrielle Leschetizky, Mr. and Mrs. Rudolf Laubenthal, Mrs. Harriet Lanier, Mr. and Mrs. Jose Lhevinne, Mr. and Mrs. George Meader, Willem Mengelberg, Grace Moore, Mr. and Mrs. Italo Montemezzi, Mrs. John McCormack, Mieczyslaw Munz, Mrs. Ernest Newman, Erwin Nyiregyhazi, John Barclay, Mr. and Mrs. Hugo Riesenfeld, Dagmar Rybner, Paul Reimers, Baron Popper, Mr. and Mrs. Leon Rothier, Andres de Segurola, Frederic Schorr, Frances Nash, Gustav Schuitendorf, Nina Tarasova, Louis Wiley, Victor Wittgenstein, Ignaz Waghalter, Mrs. D. K. Weiskopf, Peggy Wood, John V. A. Weaver, Edward Ziegler, Suzanne Ziegler, Josiah Zuro, Mr. Zakharoff, Mr. and Mrs. Josef Stransky, Helen Fountain, Dr. Christian Brinton, William Guard, R. M. Haan, Mr. and Mrs. B. F. Roeder, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. Richard Copley, Mr. and Mrs. R. E. Johnston, etc.

Mendelssohn Club Jubilee Concert

The Mendelssohn Club of Philadelphia, N. Lindsay Norden, M.A., Mus.Bac., conductor, gave the first of two golden jubilee concerts (the organization fifty years old) at the Academy of Music in that city on the evening of February 11. The chorus, augmented by many former members, numbered about 225 voices. It was assisted by the Philadelphia Orchestra; Ruth Rodgers, soprano; Richard Crooks, tenor, and Ethel Righter Wilson, soprano, and Ellis Clark Hamann, accompanist.

The concert opened with the club motto, words and music of which were written by Dr. W. W. Gilchrist, founder and, until the time of his death, conductor of the organization. This was followed by Silver Plume, an effective orchestral sketch written by the conductor, Mr. Norden. In this the composer states that he has endeavored to portray for orchestra the impression which the gorgeous scenery of the Rockies, the splendid glories of the country, its exhilarating atmosphere and pastoral scenes, make upon the visitor, and he has admirably succeeded.

Ruth Rodgers was heard in an aria, Pleurez, pleurez mes yeux from Massenet's Le Cid, delighting with her beautiful voice and feeling interpretation. Richard Crooks displayed fine artistry and a voice of lovely quality in his rendition of the Prize Song from Die Meistersinger. The chorus sang effectively Dr. Gilchrist's The Uplifted Gates, Song of Destiny by Brahms, and the Mendelssohn Hymn of Praise contained in the second symphony. Under the efficient leadership of Conductor Norden the chorus sang with spirit and good tone. There was admirable balance and blending, while excellent results in shading were obtained. The choral technic was noteworthy. The soloists took their parts in gratifying manner.

The second jubilee concert will be given on April 22, with a program of a cappella choruses. Fred Patton, baritone, will be the assisting soloist.

Openshaw Enjoying New Success

When a composer of popular music makes his initial bow to the public with so great a masterpiece as Love Sends a Little Gift of Roses, as did John Openshaw, the question naturally arises—will he be able to repeat? As all know, it is a rather rare thing for a composer to succeed in equalling his own best effort. Schumann wrote but one Träumerei, Schubert wrote but one Serenade, Handel wrote but one Largo, Sinding wrote but one Rustling of Spring—and the list might be extended almost indefinitely. There seems to be one short period of especially vivid inspiration for the composers of great little masterpieces, and it is only in the case of the rare genius, the genius who possesses a particular talent for this small and intense form, that repetition is possible.

Openshaw is a genius of that sort. What he writes is short, simple, direct. He writes of roses because his own gift is as simple and as exquisite as the most exquisite of all Nature's creations—the rose. Openshaw's art-creation parallels Nature's creation in its direct, simple perfection. He has just issued a new song, June Brought the Roses, that has all of the perfection of melodic charm of Love Sends a Little Gift of Roses. It is utterly different, entirely new, yet possesses the spirit of Openshaw put into music so lovely, so luscious, so passionate, so filled with dreams of exquisite things, that it holds one as under an enchanted spell. It is a waltz, a slow, languorous waltz, Oriental in its sonorous rhythm, its depth of poetic feeling. It will charm as only the work of a master genius can charm, and the refrain will haunt the memory, so that one will sing it or whistle it, or go to the piano to play it, or perhaps will seek out places of amusement where the music is likely to be played.

Marguerite Potter Sings for Madrigal Club

On January 28, at the Hotel McAlpin, the New York Madrigal Club heard Marguerite Potter in her lecture song recital, Songs from Spanish Lands. Dressed as a señorita from Andalusia, she told charming stories and sang delightfully songs from the Pyrenees Mountains, from Castile and Leon, and from Mexico, South America and Southern California. Several of the latter had guitar accompaniment.

MUSICAL COURIER

ment. A résumé of Bizet's Carmen, followed by the Habanera, was beautifully done. The assisting artist was Gertrude Tara, a young pianist, who displayed her remarkable talent in a group of Spanish numbers, which included Brazilian Tango, by Levy; Little Star, arranged by La Forge; and Malaguena, by Albeniz. A later group included Arabesque by Debussy and Concert Etude by MacDowell, brilliantly rendered. Dancing followed the program. Among the guests and members who attended were John Prindle Scott, Mrs. William Chapman, Arthur Kraft, Mrs. Mary Turner Salter, Mrs. Florence Foster Jenkins, Mrs. Harrison Irvine and others prominent in the musical world.

Interesting Musicals at Huss Studio

Mr. and Mrs. Henry Holden Huss should have been happy over the artistic work of their pupils on Saturday afternoon, February 7, in their big, homelike studio in old Steinway Hall, from which they will remove to a fine studio in the magnificent new Steinway Building on 57th street in the spring.

Harriette Pierdon's very musical interpretation of Brahms' ever lovely Minnelied and her dignified rendition of Gluck's Che Faro, enhanced by her beautiful voice, were among the most enjoyable bits of the afternoon. George Armstrong's intense and colorful playing of the taxing Grieg Ballade gave great pleasure. Young Mannel Steinberg's work shows a steady advance in finish and musical quality. Charles Ames made a decided hit with the expressive Huss impromptu, and Lillian Loewe's bravura and singing touch found adequate scope in the perennial Rubinstein staccato Etude. Mollie Zucker, Mary Woodbury, Edmund Nasadoski and William Craig acquitted themselves admirably. Minnie Alvans used her rich voice effectively in Zandonai's Ultima Rosa and Hasse's difficult Ritorne rai fra Poco. Gertrude Coots was dramatically effective in the climax of La Forge's When Thy Dear Hands. Irene Parslow sang Voi che sapete in good Mozartian style. Mrs. E. Marion Sexton played with musicianship one of her compositions, a melodic sketch, Midsummer, and a prelude of Huss. A high level of artistic achievement was maintained throughout the program.

Bulkeley Pupil Pleases in Italy

Lorraine Foster, artist pupil of Seymour Bulkeley, whose success in opera in Italy has already been mentioned in these columns, has been winning additional fame for herself at the Teatro Massimo, Palermo, where she recently sang Micaela in several performances of Carmen. On the opening

evening the show was stopped after her aria in the third act by applause in open scene, and at the close of the act she was called back no less than six times.

Becker Musical Evening

Gustave L. Becker gave an evening of music, February 8, selected pupils assisting, which was heard by an audience of 150 people. Jeanette Reinhart (thirteen years of age), Ira Pendler, Zaza Waldman (twelve years), Hazel Escher, Harris Paykin, these excelled in works by Leschetizky, Chopin, Brahms, Mozart, Rubinstein, Beethoven, Arensky and Saint-Saëns. Messrs. Jacobs and Paykin added special interest by their playing of these works for two pianos: Romance (Arensky) and Dance Macabre (Saint-Saëns), making a decided hit. Elizabeth Hoepel, vocalist, sang arias and songs by modern composers, finishing with Terry's The Answer. Mme. Hoepel sang not long ago at the Liederkranz, and on this occasion repeated the success she then made; she had to add an encore. Mme. Appelboom-Arnold played the accompaniments.

Reception for Edna Moreland

A musical reception is announced "To Meet Edna Moreland" at the studio of Rafaelo Diaz, March 1, four p. m., when Miss Moreland, who has spent the last two years in Paris, studying vocal music and enlarging her already extensive repertory, will be heard in modern French songs and arias. Harold Morris, pianist and composer, will also be heard.

Liebling Pupil to Sing in Opera

Beatrice K. Eaton, artist-pupil of Estelle Liebling, has been engaged to sing Azucena with the Philadelphia Civic Opera Company. On March 3, Miss Eaton will sing Amneris in that city.

Easton Brilliant in Così Fan Tutti

According to the New York Sun: "Florence Easton sang the entrancing music (Così Fan Tutti) brilliantly and acted with vivacity."

Muzio to Sail on March 6

Muzio, distinguished dramatic soprano, who has been touring California recently, will sail for her villa at Monte Carlo on March 6.

Recent Press Comment on the conducting of

N. LINDSAY NORDEN

MENDELSSOHN CLUB, 225 VOICES

PHILADELPHIA ORCHESTRA, 104 PLAYERS

"The concert showed some of the best choral singing that has been done in this city for a long time. . . . The organization with great spirit and fine tonal quality sang a number of selections requiring versatility both in voice and in interpretation. . . . An orchestral sketch, 'Silver Plume,' an effective piece of composition and orchestration by N. Lindsay Norden, Conductor of the Club, was very well received by the large audience. The work of the chorus was very impressive many times; its balance was excellent and the tonal quality left little to be desired, while the dynamics were effectively rendered, and the blending with the orchestra also was very beautiful. It is to be hoped that choral singing in Philadelphia will gain a fresh impetus from last evening's concert."—*Public Ledger*.

"It sang upon this occasion Brahms' noble 'Song of Destiny' and Mendelssohn's characteristically fluent 'Hymn of Praise.' It sang them well, with admirable volume and quality of tone, and with the precision its members have attained under the skilful direction of N. Lindsay Norden. . . . Of the playing of the Orchestra under Mr. Norden's direction there is no need to speak."—*Philadelphia Inquirer*.

"Presiding over his forces, Mr. Norden compels the impression of absolute intelligent appreciation of the results to be attained, so successful is he in conducting both choral and instrumental harmonies. Indeed so large was the force under his baton that it was necessary to attach the old fashioned and discarded 'apron' to the Academy platform to accommodate the musicians."—*Evening Bulletin*.

"PLAYS WITH ORIGINALITY AND CHARM"

—N. Y. Eve. World.

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SCORES IN CHICAGO

JANUARY 15, 1925

"HE HAS TECHNICAL PROWESS"

—Maurice Rosenfeld, *Chicago Daily News*.

"PLAYS WITH INTERPRETATIVE POWER"

—Karleton Hackett, *Chicago Evening Post*.

"DISPLAYS MANY PIANISTIC GIFTS. HAS STYLE AND BEAUTY OF TONE"

—Herman Devries, *Chicago Evening American*.

"HAS POETRY, FIRE AND VISION"

—Eugene Stinson, *Chicago Daily Journal*.

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BACH TO STRAVINSKY



6,000 CHILDREN IN BIRMINGHAM, ALA., LISTENING TO A CONCERT BY THE MINNEAPOLIS SYMPHONY ORCHESTRA, HENRI VERBRUGGEN, CONDUCTOR. The program had been prepared especially for them, and the concert was given under the auspices of the Birmingham Music Study Club in the new Municipal Auditorium. The camera caught only about half of the audience, as the picture was taken from the upper gallery in the rear, instead of from the stage. A questionnaire on the numbers of the program had been arranged by the Supervisor of Music in the city schools, and the children marked their answers while the concert was in progress, a prize being awarded for the best paper. (Birmingham View Co. photo.)

Franceska Kaspar Lawson Continues Busy

Franceska Kaspar Lawson is a soprano who is constantly in demand for concert and oratorio as well as for song recitals. A few of her forthcoming engagements include: February 27, Washington, D. C., at Sidwell's Friends School; March 3, Myerstown, Pa.; Albright College; 5, Palmerton, Pa., 12, Bolivar, Pa., and 16, Connellsburg, Pa. Following a recital on February 3 in Cambridge, Md., the Daily Banner of that city stated: "Mme. Lawson possesses a full, rich soprano voice over which she had wonderful control, while her range was simply marvelous. She made the high notes without effort while the low ones sounded just as clear and distinct as if she had been whispering instead of singing them. The program was a delightful one and was thoroughly enjoyed by everyone." Mrs. Lawson has been engaged for the D. A. R. congress on April 23.

Connecticut F. M. C. Contest

The Young Professional Musicians' Contest will be held by the Connecticut Federation of Music Clubs on March 7 next in Sprague Memorial Hall, New Haven, under the direction of Mrs. Clayton Hotchkiss, state chairman of contests. The judges will be as follows: Voice, Dean David Stanley Smith (Yale School of Music), Frederick Weld

(Connecticut College for Women, New London), Isaac Becher Clark (Waterbury); Violin, Hildegard Nash Donaldson (New Haven), Mr. J. L. Dashiel (Stamford); Piano, Dean David Stanley Smith, Robert Prutting (Hartford), Walter Edwards (Stamford).

Prizes of twenty-five dollars each will be awarded to the winner in voice (male and female), violin and piano, while the winner holding the highest mark of any will receive a similar amount.

G. S. B.

Mark Kaiser Honored in New Orleans

Mark Kaiser, veteran New Orleans violinist, celebrated his seventieth birthday in that city on February 22, and a committee of his friends, numbering nearly 100, honored the occasion by giving him a reception as a reminder of the esteem in which he is held in New Orleans. Mr. Kaiser is still active, teaching the violin several hours every day and also conducting an orchestra of the blind which he organized, as well as the Mark Kaiser Orchestra, which is composed of his pupils and ex-pupils. He is one of the leading musical figures in the Crescent City. Before he settled there, he toured with Carreño and other famous artists. What especially endears him to his New Orleans friends is the spirit of philanthropy that has always moved

him to give a musical education to students of prominent talent who could not afford to pay for teaching.

New Ensemble in Debut

The Stringwood Ensemble, a new chamber organization consisting of a string quartet, clarinet and piano, will make its debut at Aeolian Hall on the evening of March 2. The members of the ensemble are Josef Stopak, first violin; Simeon Bellison, clarinetist; Arthur Loesser, pianist; Samuel Kuskin, second violin; Michael Cores, viola, and Abram Borodkin, cellist. The clarinetist, second violinist and violist are members of the New York Philharmonic, while Messrs. Stopak and Loesser have long been identified with the musical life of the country as soloists in their respective fields.

Mme. Stanley in Concert and Opera

Helen Stanley, who sang recently the part of Fiora in *L'amore dei tre re* with the Philadelphia Civic Opera Company, will be heard with the same company today, February 26, when she sings the part of Madame Butterfly. February 27 Mme. Stanley is appearing in Norwich, Conn., in the Grand Opera Trio, of which Paul Althouse and Arthur Middleton are the respective tenor and bass.

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"Liebling Night" at the Musicians Club

The Music Salon at Chickering Hall was filled to capacity on February 19, the occasion being "Liebling Night." J. Fletcher Shera, president of the Musicians Club of New York, under whose auspices the evening was given, made a few brief introductory remarks. Leonard Liebling, editor-in-chief of the MUSICAL COURIER, who was the speaker of the evening, emphasized how important a club of this kind is at the present time and explained why it should be supported. He complimented the club on the excellent idea of having important artists appear at their meetings and emphasized particularly the need of encouragement and support for American artists and American music.

The musical part of the program consisted entirely of the compositions of George Liebling, with the composer at the piano. Estelle Liebling, niece of the composer and well known soprano, sang artistically a group of his songs. Theodore Spiering, violinist, collaborated with the composer in an excellent rendition of a sonata for violin and piano. Devora Nadworney's gorgeous contralto voice was enjoyed in effective interpretations. As a fitting conclusion, George Liebling played a group of his own piano solos, two of which were from manuscript. Special interest was attached to the fact that these were influenced by his impressions since coming to America recently, from Europe.

Hinshaw Engages Eleanor La Mance

Most of the singers whom William Wade Hinshaw has announced for his production in English of Donizetti's *Elixir of Love* next season, are already known through appearances in other companies of his. The only newcomer is Eleanor La Mance, soprano, who will sing the role of Gianetta. Miss La Mance is a Southerner, having been born in Georgia and lived in Florida most of her life. Her voice teachers were Isidore Braggiotti, Oscar Seagle and Jean De Reszke. Miss La Mance's father was a well known baritone in his day. She herself started singing at the age of three and won several local prizes as a youngster. At nineteen she had an offer to be starred in Keith's vaudeville, which her teacher would not allow her to accept, though she made her debut in a three weeks' engagement at Keith's Theater in Boston. She has given concerts in Massachusetts, Maine, Pennsylvania, New York, Georgia and Florida. A recent engagement was for eight weeks as prima donna with the De Wolf Hopper Opera Company. Mr. Hinshaw engaged her in accordance with his regular policy of providing operatic opportunities for young American singers.

Recitals at Agnes Brennan's Studio

Agnes Brennan's pupils' recitals at her Riverside Drive studio are being continued at frequent intervals and much good music is to be heard there. The young pianists all reveal the results of excellent training in their technical ability, good phrasing and general musicianship, while it is noted that individual characteristics are also developed. On February 7 the following students participated: John Downs, Gertrude Kern, Miriam Odence, Carrie Jones Reed, Anthony Salvi, Flora Moran, Margaret Reilly, Kathleen Dooley, Cathleen Moore Baxter, Elizabeth Marko, Norma Gladstein, Helen Kremelberg, Alice Levins, and May Mahoney. The program was pleasantly varied, containing classics and some modern compositions.

On February 28 an all-Chopin recital will be given at the studio. The program will be divided into two parts, between which will be held an informal reception.

Alberti Pantomimes on Tour

Since going under the concert management of L. L. Little on January 1, the Alberti Pantomimes have found themselves booked for dates through New York State and as far West as Illinois and Wisconsin for February, and they are now in the Middle West playing for schools and clubs in their novel program of rhythmical dramatic productions. Columbia University so enjoyed this company during the current winter that it is to return there in April.

In order to make their repertory more complete and satisfactory for children and young people in the special afternoon performances, a new pantomime, *The Doll's Adventures*, written and staged by Mme. Alberti, has been added, but strangely enough, the adults of the matinee audiences have been as well pleased with it as with those planned for older people in the evening.

Success for Sibyl Sammis MacDermid Artists

Interesting news reaches the Sibyl Sammis MacDermid studio on Riverside Drive from Elena Gagliasso. Engaged while in Italy by the President of Peru to give a series of concerts with di Mura, Italian tenor, upon the occasion of the centennial of that country's independence, in December last, she was enroute to New York when she received a radiogram of her engagement to appear at the Teatro Arbeu in Mexico City in principal coloratura roles during February and March. Arriving in New York, she accepted an offer to broadcast from a station in Cleveland and left immediately afterward for Mexico City. Doris Doe, mezzo-contralto, is another artist who is making a strong bid for a high place in art. Her debut in Aeolian Hall on February 16 was preceded by an appearance at the White House, on February 12.

Police Band to Open Tour with New York Concert

The Police Band of New York, previous to beginning a three weeks' tour of the principal cities, will give a concert at the Century Theater on Sunday evening, March 1. Beniamino Gigli, who is an honorary officer of the department, will be the soloist, and the Police Glee Club will sing. The proceeds of the Century concert will be used toward financing the tour.

Offerings for Motion Picture Theaters

Helen Newitt, soprano, and Bernard Ferguson, baritone, have been winning success appearing in special offerings at high class motion picture theaters. They appeared at the Stanley Theater in Philadelphia during the week of January 26 and were so successful that they have been reengaged for the week of March 9. Their repertory includes *Il Trovatore*, act 4, scene 2; *Cavalleria Rusticana*, street scene; *Italian Street Scene*, with augmented chorus; *Old Fashioned Number*, 1850 period; *Spanish Number*; *Oriental*

Offering, *The Garden of Kama*; *Chinese Number*; *Light Opera Selections* and *Production Numbers*, adaptable songs especially arranged for prologues, staged and produced in accordance with artistic directors' desires.

A Course for Recreation Leaders

The Westchester County Recreation Commission has announced a training course for recreation leaders of the county. There will be three groups of lecturers in Bronxville, one in White Plains, one in Mount Vernon, one in Port Chester and one in Yonkers. The classes to be held March 2, 3, and 5 in Yonkers will be conducted by Mrs. Chester G. Marsh, county director of recreation.

Novello-Davies Choir at Flag Rally

One of the most inspiring features of the Flag Rally held at Carnegie Hall on February 23, was the singing of several numbers by the Novello-Davies Artist Choir, under the direction of Clara Novello-Davies. These singers have been well trained and their singing was marked by a good tonal balance and finesse of interpretation. Allan Glen was the soloist and Dorothy Bedford the accompanist.

Wolfsohn Concerts

The Wolfsohn Musical Bureau, Inc., announces the following Carnegie Hall recitals: Sunday afternoon, March 1, Cecilia Hansen; Saturday afternoon, March 7, Maria Ivogün; Sunday afternoon, March 15, Heifetz; Saturday afternoon, March 28, Josef Hofmann.

Schmitz to Play with Member of "Les Six"

E. Robert Schmitz will play works of Germaine Tailleferre, assisted by the composer, at a concert to be given at the house of Mrs. Orme Wilson, 3 East Sixty-fourth street, this afternoon, February 26, under the auspices of the Advisory Council of the Schola Cantorum.

Olga Warren and Francis Moore in Recital

Mme. Olga Warren, soprano, and Francis Moore, pianist, will give a joint recital at the American Institute of Applied Music, New York City, on Friday afternoon, March 6.

Marcel Dupré's Farewell Recital

Marcel Dupré, French organist, now on a third American tour, will return to Paris on the S. S. France on February

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Recent Engagements and the Record

1925

- | | |
|---------|---|
| Jan'y 6 | Schenectady Choral Soc.
"Messiah" |
| 9 | Montclair, N. J.
Choral Soc. |
| 11 | Brooklyn Cresc. Ath. Club
"Morning of the year" |
| 12 | Brooklyn Acdy. of Music.
Choral Soc. |
| 15 | Mount Vernon, N. Y.
Glee Club |
| Feb. 15 | Brooklyn Ath. Club
"Persian Garden" |
| 16 | Hamilton Ont. Elgar Choir
"Sun Worshippers"
(Cleveland Orch.) |
| 18 | Toronto Oratorio Soc.
"St. Paul"
(Cleveland Orch.) |

SCHENECTADY UNION-STAR, Jan. 27, 1925

"Clear and brilliant voice—splendid, thrilling style."

MOUNT VERNON ARGUS, Jan. 16, 1925

"Audience appreciated the clarity and charm of her beautiful voice."

HAMILTON HERALD, Feb. 17, 1925

"Possesses a fresh sympathetic voice—sang admirably."

TORONTO STAR, Feb. 19, 1925

"Lovely voice of golden quality—sang beautifully."

MARGARET NORTHUP**SOPRANO****Excl. Dir.****WALTER ANDERSON, Inc.****5 Columbus Circle****New York, N. Y.**

28. He will play a farewell recital in the Wanamaker Auditorium on Friday afternoon, February 27, at 2:30 o'clock, the program consisting of request numbers, including a repetition of his new *Passion Symphony*, and concluding with an improvisation on American national melodies.

Since his arrival in America this season, Dupré has played in nearly forty cities in the United States and Canada. As he will not return to America next season, this is the last opportunity for his numerous admirers in New York to hear him for some time to come.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

MUSIC IN SPAIN

"As a senior in Daniel Baker College at Brownwood, Texas, I am required to write a thesis on the subject in which I am majoring. I am specializing in Spanish and French with Spanish as my major subject. For my thesis subject, I have chosen the following: Spanish Music and Composers. Any data or suggestions that you may give me will be appreciated."

Anything there might be space for in the Information Bureau would not even begin to scratch the surface of your subject. If you have no reference books immediately at hand you must go where they are or send for them. A fine book in English on the subject is Karl Van Vechten's *Music in Spain*, published by Alfred Knopf, New York.

Auer Congratulates Mme. Cahier

Following the sensational musical success of Mme. Charles Cahier's recital in New York, February 7, she is engaged for four recitals in New York next season. From many musicians who were at her concert, Mme. Cahier received numberless letters of thanks, among them the following from Professor Leopold Auer:

Highly honored Mme. Cahier:
Allow me to express to you my warmest thanks for your concert. It was, in an artistic sense, one of the most valuable musical experiences of the last few years. May you still for many years give joy to the musical world. In sincere admiration,
Your faithful

(Signed) L. AUER.

MUSICAL COURIER

METROPOLITAN OPERA

(Continued from page 5)

WINIFRED MACBRIDE

PIANIST

Makes another success
at Aeolian Hall

ONE OF THE BEST OF THE MANY
NEW PIANISTS HEARD HERE
THIS SEASON.—*Sun.*

N. Y. HERALD TRIBUNE (Lawrence Gilman).
ENGLISH ARTIST PLAYS MASTERPIECES
WITH SKILL IN DISTINCTIVE PROGRAM

Miss Winifred Macbride, the English pianist who made her New York debut in October, gave a second recital last night at Aeolian Hall. Her program was worthy of emulation; for almost all of the works on it were either masterpieces or music of distinction, or at least of interest. She played no trash, and no intolerably hackneyed pieces; though her major numbers were as familiar features of recital programs as the Twenty-four Preludes of Chopin, the Carnaval of Schumann, and Brahms' Variations and Fugue on a theme of Handel. Miss Macbride's other numbers were drawn from Rachmaninoff, Ravel, Palmgren and two contemporary Englishmen, John Ireland and Herbert Howells. Miss Macbride displayed last night, as at her first recital, admirable musicianship in phrasing, in the use of tone colors, in the adjustment of dynamics. She plays with sweep and breadth and power, with a tonic vigor and an admirable clarity. A well filled house heard her with manifest pleasure and rewarded her liberally with applause.

N. Y. TIMES

She possesses a fine, useful technic which is sweetened by a warm, cheerful temperament. Her ideas are clear and decided and she is strongly influenced by her composer. When Miss Macbride plays Brahms, Chopin and Schumann she thinks in terms of Brahms, Chopin and Schumann. Her perceptions are sensitive and unforced; while her runs and quick passages are finely spun, she does not emphasize brilliance for its own sake.

N. Y. SUN

Miss Winifred Macbride, a young English pianist, who was first heard here early this season, gave a second recital last evening in Aeolian Hall. Miss Macbride showed courage and fine sense of proportion in the arrangement of her program. She has an admirable finger technic, clean, sure and fluent, and a good appreciation of rhythm and phrasing. Her interpretative power showed to much advantage. In her performance she maintained admirable understanding and taste, and she met the work's difficult technical demands with agility and finish. Her playing in Chopin's Preludes was strictly in the confines of good taste and gave poetic enjoyment. Miss Macbride is in possession of much sound musicianship and she thinks for herself. She is therefore bound to make her way. Last evening she proved herself to be one of the best of the many new pianists heard here this season.

N. Y. AMERICAN

At her second piano recital which took place in Aeolian Hall last night, Winifred Macbride gave a very satisfying exhibition of her talent. Added to an intelligent understanding and the skill to reveal the obvious and inner beauties of her programme pieces were a steady assurance and good style.

MASON AND HAMLIN PIANO

Boston debut Jordan Hall, Saturday afternoon,
February 28th

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MUSICAL COURIER

METROPOLITAN OPERA

The opera begins with voices behind the scenes. Then Gallurese, the patriot-bandit and outlaw enters and sings a long aria of farewell to his lady love, Maria. Then the Captain Rivegas, of the Spanish army of occupation, enters and sings, in turn, his love song, standing in the same position as his rival—an example of bad construction and staging. He calls his men and they seize Maria and drag her off. In the nick of time Gallurese turns up and drags her on again. There is a love duet and blessing by the girl's father. Curtain!

The second act begins with all of the characters again on the stage. It is the occasion of a church festival, and introduces the folk-dancing, the church scene, and so on, already described. Why the terrible Rivegas does not immediately recognize the bandit, Gallurese, is not made clear. But they finally come to a clash and have a fight off stage, while Maria stands on the church steps and roots for the bandit—not knowing, of course, that he is a bandit.

Thanks, perhaps, to her rooting, the bandit is victorious, and enters with his men, dragging the bound Spanish captain. Unfortunately the captain, though bound, is not gagged, and he revenges himself on the victorious Gallurese by telling Maria who her lover really is. One fails to understand why this should turn Maria in horror away from Gallurese, as one has the impression that Gallurese is a patriot outlawed because of his opposition to the invaders, but so it is, and Gallurese, seeing himself abandoned by his love, throws himself weeping on the church steps. Curtain!

By the time the curtain goes up for the third act Maria has thought it over and changed her mind. She welcomes Gallurese and there is more love duet, during which Captain Rivegas climbs up on the rocks behind and shoots Gallurese. He dies in Maria's arms, and the best thing in the whole opera—on the occasion of this performance, at any rate—was the acting of Miss Mueller during the final poignant half minute of the death scene, when the words are not sung but spoken.

It must be seen, at a glance over this libretto, how impossible it is. Yet even such trash as this could have been saved by a composer able and willing to write music with real tune and real charm. As it so happens, Montemezzi did not accomplish this. The music is well made, but it does not appeal. There are very few ideas which possess sufficient force to arouse one to delight, or to cause one to forget the antique foolishness that is going on in the stage.

Musically speaking, the best parts are orchestral, not vocal. The dance at the beginning of the second act, with its introduction of a folk tune, is excellent, and the dramatic orchestral writing, the allegro symphonic interludes during action on the stage, indicate a real feeling for this kind of music, much more real, indeed, than the feeling Montemezzi has for vocal writing. But the orchestration, especially in these symphonic bits, is inadequate. It is too light by far for a great auditorium like that of the Metropolitan, so that the very real emotion that the music contains fails to make the impression it might if the orchestration were heavier.

It would appear from the evidence of this opera that Montemezzi was a much greater man in the days when that work was written than he conceived himself to be. It would have suited him, apparently, to write a simple tune-opera like *Cavalleria Rusticana*. In the long arias, duets, chorals, and so on, one perceives what the composer is trying to do, and the fact that he fails to do it is rather in his favor than otherwise. When he set himself out to write saccharine vocal melody he failed—and, on the contrary, he appears to have written fine dramatic, symphonic orchestra parts rather in spite of himself.

There was great enthusiasm by the portion of the audience which delights in long-sustained high notes, and the composer, conductor and all of the principals were called repeatedly before the curtain. Lauri-Volpi, as Gallurese, sang the music delightfully and made the most of his vocal opportunities, but he seemed ill suited to the role of the fierce bandit, though a wonderfully effective and appealing lover. Maria Mueller was much more the passionate and impulsive peasant, and the dramatic quality of her work was deeply impressive. She sang the music with great beauty of tone and evident musicianship. Martino made as much as could be made of the role of the old miller, father of Maria. Danise gave a strong interpretation of the role of Rivegas, rival of Gallurese both in love and arms. The undignified and undramatic way in which he was dragged on and off the stage in the last act, and planted forcibly down on a bench, was laughable—but the librettist gave all of his puppets impossible things to do, and no stage manager could be expected to get anything but ludicrous results out of such a plot. Bada, as Bastiano, made much of a difficult part, especially in the second act. Other roles were taken by Picco, Didur, Reschigian, Malatesta and Alcock. The dances were gracefully executed by Florence Rudolph, Rosina Galli and Giuseppe Bonfiglio. Tullio Serafin conducted.

SUNDAY NIGHT CONCERT, FEBRUARY 15

The Metropolitan Sunday night program on February 15 was one of the most enjoyable heard in a long time. Well selected, there was great variety in the offerings and the soloists and chorus were at their best. A real treat was the Death Scene from *Boris Godunoff* in which Bada, Didur and Rothier were heard, with chorus and orchestra; Didur particularly excelled, adding a dramatic touch to his singing that quite won his hearers. Peralta and Alcock, with chorus and orchestra, sang the finale of Act I of *La Gioconda* very effectively. Chamlee and Mardones sang the Sabbath Scene from *Mefistofele* and in this offering special praise must be accorded the chorus. For the finale of Act II of *Lucia* the management presented Mmes. Mario, Egener, and Messrs. Tokatyan, Bada, Ballaster and Mardones; again the chorus was splendid and each of the soloists shared in the warm applause that followed. In the Street Scene from *Faust* were heard Mmes. Ryan and Egener, and Messrs. Errolle, Tibbett and Rothier, with chorus.

The orchestral selections were Tschaikowsky's 1812 Overture, in which a stage band assisted; the Caprice Espagnol by Rimsky-Korsakoff, and Elgar's Pomp and Circumstance march. Bamboschek conducted.

DIE WALKÜRE, FEBRUARY 16

Die Walküre opened the week at the Metropolitan Opera House, with a number of changes in the cast. Miss Rethberg

February 26, 1925

supplanted Miss Mueller as Sieglinde, bringing to that exacting role the gorgeous voice and vocal skill that have set her high in the operatic constellation. Although it is not one of this singer's best parts there was marked improvement in her dramatic impersonation since her last essay in the role a year ago. Mme Larsen-Todsen was a striking Brünnhilde. She acted with compelling sincerity and her singing was satisfactory. It was gratifying to see a Brünnhilde who was not heavy in aspect and graceless in action. Clarence Whitehill returned to the cast as Wotan. He was not in good voice, due presumably to a cold, and his top tones were relatively insecure. But Mr. Whitehill is so fine an artist that an occasional lapse from vocal form does not mar the all round excellence of his work. His Wotan is an effective conception of the dramatic requirements of the part. Mr. Taucher's Siegmund was vocally more even than on other occasions. Mme. Branzell's Fricka was praiseworthy. Mr. Gustafson has always been adequate as Hunding. The chorus of Valkyries was generally commendable. Mr. Bodanzky gave an intelligent reading of the great score, although he fairly smothered Brünnhilde and Sieglinde in the opening scene of the final act. A large audience was very enthusiastic.

FALSTAFF, FEBRUARY 18

Doubtless there were many present at Wednesday night's performance of Falstaff who attended primarily to hear Lawrence Tibbett in the role of Ford in which he created a sensation earlier in the season. Again he exhibited all the same fine qualities both as actor and singer and he was applauded vociferously. Scotti, in the title role, however, won no less an ovation, and needless to say he was superb. Tokatyan, as Fenton, did exceptionally well, and Bori and Alda (Mistress Ford and Anne, respectively) likewise shared in the honors of the evening. Others in the cast were Bada, Paltrimeri, Didur, Telva and Howard. Serafin conducted.

MADAME BUTTERFLY, FEBRUARY 20

Madame Butterfly had its fifth hearing of the season on February 20, the performance being well done generally. Elisabeth Rethberg sang beautifully the music of Cio-Cio-San, her acting in the death scene being impressive indeed, and Gigli made a smart looking and silver-voiced Pinkerton. Scotti reappeared in a familiar role that does not even need mention, while Marion Telva was a sympathetic Suzuki. Serafin conducted.

Arden for Tampa, Fla.

Cecil Arden has been engaged to sing in Tampa, Fla., on April 13.

OBITUARY

MARCO ENRICO BOSSI

Marco Enrico Bossi, celebrated Italian organist and composer, died Sunday, February 22, at sea, on board the S. S. De Grasse on his way back home after a short visit to this country.

Bossi was born on April 25, 1861, at Salo on the Lake of Garda. His father, also an organist, sent him when he was only ten years old to study at Bologna and later to Milan. In 1881 he became organist and choir director at the cathedral at Como; in 1891 he left to become professor of organ and harmony at the Royal Conservatory at Naples; in 1896 he became director of the Liceo Benedetto Marcello at Venice; in 1902 he went to Bologna as director of the Liceo Musicale, from which post he retired in 1912, living for a while at Como and giving himself up to composition, but in 1916 he accepted the directorship of the Accademia Santa Cecilia at Rome and remained there until 1923.

Signor Bossi was not well when he arrived in this country the first of the new year. He went to Philadelphia, where he was the guest of Nicolai Montani, well known musician of that city. He played the Wanamaker organ there and shortly before sailing came to New York, participating in the concert at the Wanamaker auditorium on Wednesday evening, February 11, when he played his own organ concerto in A minor with the Philharmonic orchestra directed by Henry Hadley, its first performance in New York. Signora Bossi and Commander Fagoa, captain of the De Grasse, were at his side when he died.

He was well known as a composer, had written one or two short operas, a large number of choral works and a great deal for the organ as well as considerable chamber music. His great work, a Method of Study for the Modern Organ, was written in collaboration with G. Telbaldini.

ANTHONY ZIMMERMAN

Anthony Zimmerman, a well known and highly esteemed musician of Buffalo, N. Y., died at his home there recently at the age of eighty-nine. Mr. Zimmerman came to America from Germany in 1863 and took his first position as a church organist at Riceville, Pa., at the age of sixteen. He went to Buffalo in 1865, where he has since held prominent organ positions and devoted his life to the furtherance of good music and drama. It was he who introduced into the churches of Buffalo the strict Gregorian, as well as the colorful and beautiful masses of Mozart, Beethoven, La Hache, Henry Farmer and others, which in later years were declared too operatic for rendition in the Roman Catholic Church.

EDUARD KULA

Berlin, February 1.—Eduard Kula, senior partner and manager of the Concert Direction E. Sachs, one of the leading firms in Berlin, died here yesterday, after a brief but painful illness. The entire profession, as well as his colleagues in business, mourn his loss. Kula showed great enterprise in bringing Italian and other foreign artists to Germany after the war, and was the exclusive manager outside of Italy of Mattia Battistini, the Sistine Choir and many other big attractions.

MAURICE A. STRATTON

Maurice A. Stratton, father of Charles Stratton, passed away in Clarksville, Tenn., on February 14, following a long illness from heart trouble. At the time of his father's death, Mr. Stratton was on tour with the New York Symphony Orchestra singing in the Ninth Symphony.

PHILADELPHIA ORCHESTRA GIVES WAGNER PROGRAM

Mme. Cahier Begins Curtis Institute Faculty Series—Civic Opera Presents Aida—Sittig Trio Pleases—Enesco and Schelling Heard by Chamber Music Association—Lewrey Enjoyed—Lectures on Early Christian Music Given

Philadelphia, Pa., February 17.—Leopold Stokowski's return to the conductor's stand, for the Friday and Saturday concerts, was hailed with great applause on February 6 and 7 when he gave an entire Wagner program. His interpretation of this music is always fine, but it seemed even finer this time and the orchestra has never responded better. The program was as follows: Vorspiel, excerpt from act three, and the Good Friday Spell from Parsifal; Invocation of Alberich to the Nibelungs and Entrance of the Gods into Walhalla from Das Rheingold; Forest Murmurs and Siegfried mounting through the flames from Siegfried; Siegfried's Rhine Journey and Death and the closing scene from Götterdämmerung. Much could be said of each number, but space prevents. Suffice it to say that from the religious beauty of Parsifal, through the fiendish Invocation of Alberich, the exquisite Forest Murmurs, the sorrowful majesty of Siegfried's Death to the last note of the closing scene, it was a continuous delight. The house is always packed for one of Mr. Stokowski's Wagner programs.

MME. CAHIER IN RECITAL

Mme. Charles Cahier gave the first recital (in a series by members of the faculty of the Curtis Institute of Music) in the Foyer of the Academy of Music on February 12. It was delightful from every point of view. Mme. Cahier was charming personally as well as vocally. Her beautiful and powerful contralto voice is so well known throughout many countries that further praise is unnecessary. She thrilled her audience as always, not only by the wonderful quality of her voice but by her intense dramatic ability. The accompanist was Frank Bibb, whose technic and adaptability amply supplemented the singer. The hall was crowded, the applause tremendous, flowers numerous and encores graciously given.

CIVIC OPERA COMPANY

The Philadelphia Civic Opera Company presented Aida at the Metropolitan February 12, before a crowded house. The performance was excellent with honors unquestionably due Ulysses Lappas as Radames. Both his singing and acting reached a high level. Julia Claussen, as Amneris, was splendid, even surpassing her fine work as Carmen a few weeks ago. Marie Rappold, as Aida, appeared to advantage particularly in the Nile scene. Fred Patton's Ramfis and Nelson Eddy's Amonasro also deserve much praise. The other parts were well taken by Sara Murphy, Reinhold Schmidt and Nino Mazzeo.

The chorus and orchestra did valiant service as did the ballet company (under the supervision of Florence Cowanova). Mr. Smallens conducted with his usual understanding and vigor.

ENESCO AND SCHELLING

A fine sonata recital was heard by the Chamber Music Association, February 15, in the ballroom of the Bellevue-Straford, when Georges Enesco, violinist, and Ernest Schelling, pianist, played the works of Beethoven, Paderewski and Cesar Franck. Although each is a fine soloist, they combined in a performance remarkable for its ensemble.

ALAN HENSEL LEWREY

Alan Hensel Lewrey, violinist, assisted by Edward R. Tourison at the piano, gave a pleasing recital at the Presser Home for Retired Music Teachers, February 15. Mr. Lewrey has played several times at this place and is always cordially welcomed. Mr. Tourison, who is organist and choirmaster at the Second Baptist Church in Germantown, was heard in three solos in addition to his splendid accompanying. On the same day Mr. Lewrey rendered three violin numbers at the above church.

SITTIG TRIO

An interesting concert was given in the Foyer of the Academy of Music, February 13, by the Sittig Trio—Frederick V. Sittig, pianist; his daughter Margaret, violinist; and his son Edgar H., cellist. The program included the Beethoven trio in D major, op. 70, No. 1; the Mozart trio in B flat major, No. 6, and the Brahms trio in C minor, op. 101. Miss Sittig has appeared as soloist with the Philadelphia Orchestra under Leopold Stokowski and has won lau-

MUSICAL COURIER

rels in recitals in Berlin, Dresden, Bremen, Amsterdam and New York. Her comprehensive technic and rich tone were in evidence in the trio. The ensemble was good and both pianist and cellist were in good form. Edgar Sittig has a fine tone and keen musical ability, while his father's facile technic was noticeable. Altogether this musical family afforded a delightful musical evening to a good-sized and enthusiastic audience.

LECTURES AT CURTIS INSTITUTE

Recent lectures in Comparative Arts at the Curtis Institute of Music included an interesting series by Prof. Hadyns on Roman Literature, Art and Civilization.

Prof. Jean B. Beck's talks were on Early Christian Music, the Liturgy of the Roman Catholic Church, the Gregorian Chants, the First Renaissance of Music under Charlemagne, the Troubadours and Trouveres in France, the Minnesingers in Germany and the Sicilian School in Italy. Having spent many years in research among manuscripts of ancient music only to be found in the monasteries of Europe, Prof. Beck is qualified to present this subject in an original and authentic manner. The existence of musical notation dating from late in the seventh century was proven, notwithstanding existing records to the contrary. Many pictures illustrating early manuscripts and the use of ancient musical instruments were shown upon the screen, some of them enlarged from miniatures one and one half inches square. Several

they have been well received and applauded, but never before to my knowledge have two beginners in the concert field so completely captivated a representative gathering of musical people."

Enesco's Manuscript Music Not Lost

What appeared to be a great loss to the world of music when the box containing manuscript music written by Georges Enesco, the Rumanian composer and violinist, was reported lost, has proved to be unfounded. The box was sent, together with the Rumanian crown jewels, to Russia for safekeeping at the outbreak of the war; but in the consequent upheaval of the revolutionary forces, Enesco was unable to trace its hiding place, until the French ambassador to Russia, M. Herbet, telegraphed its presence in Moscow. The French Ministry of Fine Arts immediately notified Mr. Enesco, who is now touring in America.

In the recovered box are Enesco's second symphony, his second orchestral suite, a quartet for piano and strings, piano solos, songs, and an orchestral suite, still unfinished. The second orchestral suite has been played only once, when it was given with the Bucharest symphony. It is based on the old dance suite in six parts, but is written in distinctly modern style, and takes about twenty-three minutes to play.

Enesco made his first visit to America in 1923, appearing with the Philadelphia Orchestra as conductor, conducting two of his compositions, and as violin soloist—a remarkable feat of virtuosity. Since then he has returned each season, playing with the leading orchestras of the country, and in recital.

Mr. Enesco travels with diplomatic credentials from his country, a distinction conferred upon him as Rumania's foremost composer and violinist.

IMANDT IN NEW YORK

After the recent successes of Robert Imandt, among which his New York recital aroused such interest, the general comments of everyone, whether in print, writing, or during those after-concert excited conversations, have unanimously agreed on two points which seem best to characterize Imandt's recognition, first, as "magnetic artist," and second, that he offers "a unique program." Some of Mr. Imandt's dates recently filled were: January 27, Musical Club of Rutherford, N. J.; February 1, joint recital with Evanda Lapham at the Musical Guild, New York; 6, Federation of Women's Clubs, Hotel Astor, New York; 8, first performance of Quarter Tone Music, illustrating E. Robert Schmitz' lecture in Chickering Hall; 14, Aeolian Hall (F. A. M. S.), with Germaine Tailleferre; 12, benefit concert for the Home of the Aged, Brooklyn, Greenpoint; 18, benefit concert for the Navy and Marine Memorial. In all of these, Mr. Imandt's accompanist was Raymond Bauman.

On March 27, Imandt, assisted by the Lenox String Quartet, will play for the People's Symphony at the Washington Irving High School. He will offer the Bach concerto in E major, as written in its original form for violin, accompanied by small orchestra, Sandor Harmati, conducting. A Bach double concerto with two violins and orchestra will follow. A Bach sonata with violin will be Mr. Imandt's solo contribution.

Sorrentino Organizes Opera Company

Umberto Sorrentino, the enterprising tenor, has organized the New York-Rome Grand Opera Company of sixty singers, and has already given successful performances of Il Trovatore, Aida and Rigoletto, in Scranton and Allentown, Pa. Zerola was his principal tenor, and there are many beautiful American voices in the company; indeed, Impresario Sorrentino wishes it distinctly understood that he is a friend of all American singers, who will have plenty of opportunities as members of his company.

CHRISTIAN'S ORGAN WORK PRAISED

When Palmer Christian, organist of the University of Michigan, appeared recently as soloist with the Detroit Symphony Orchestra, he scored heavily with public and press alike. Of his work at the organ the Detroit News reviewer had the following to say: "These four selections showed the organ in as many moods, and Mr. Christian as an artist of sensitive nature, able to discern a composer's most fragile and fugitive thought and display the same crystal clear to his audience."

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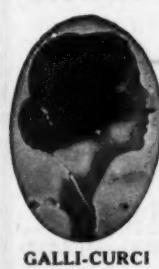
Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelia Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—
Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,
AMELITA GALLI-CURCI.

February 23, 1923.



GALLI-CURCI

Phone Endicott 0139

74 RIVERSIDE DRIVE, NEW YORK CITY

February 26, 1925

CHICAGO AUDIENCE THOROUGHLY ENJOYS BUSH CONSERVATORY ORCHESTRA CONCERT

Levitzi, in Recital, Loudly Acclaimed—Carreras and Ivogun Gives Successful Programs—Dientstova Enjoyed—Apollo Club Offer Bach's B Minor Mass—Amy Neill Soloist with Musicians' Club of Women—Courboin Dedicates New Kimball Organ—Lash Conducts The Messiah—Sebald in Paganini Program—School and Studio Notes—News Items

Chicago, February 21.—Three pianists and one singer furnished the Sunday afternoon musical attractions on February 15—Maria Carreras appeared at the Playhouse in piano recital; Dvora Dienstova made her first public appearance, also in piano recital, at the Blackstone; Mischa Levitzki played at Orchestra Hall and Maria Ivogun sang at the Studebaker.

MARIA CARRERAS

Place aux dames. Probably Levitzki should be given first place, as he brought the largest house of the day, but the rule is "ladies first," and for that reason precedence is given the three recitalists of the gentle sex. Maria Carreras is a pianist to reckon with, as this white haired but still very young woman has a keen knowledge of piano literature, big mentality and ten strong fingers, and she delighted her hearers with beautiful interpretations of the classics included in her well arranged program. A big personality, Marie Carreras is a welcome visitor in our midst and many return dates are looked forward to for the near future.

DVORA DIENTSTOVA

A professional pupil of Jeannette Durno, Dvora Dienstova entered upon her pianistic career well prepared, as reflected by her playing of a very difficult and diversified program. Imbued with musical intelligence far above her years, her readings, though scholarly, had enough originality to give them a certain flavor of the concert pianist instead of the studio interpreter. She has been taught how to caress the ivories, how to draw from her instrument big tones

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without pounding the keys, and she impressed by the colorful readings she gave each number of her program. Miss Dienstova was much feted by a friendly, even though critical, audience.

MARIA IVOGUN

The Studebaker Theater held a vast army of admirers of Maria Ivogun and she delighted them by singing superbly a long but well arranged program. Ivogun has appeared many times in this city and she always gives pleasure. She is a clever interpreter of the song literature, sings equally well the classics and modern compositions, and to her superb vocal equipment is added a charming personality and excellent diction. She was asked throughout the afternoon for many additional numbers which she graciously granted and sang as well as her printed numbers.

MISCHA LEVITZKI

The public knows, and neither the movie nor the radio nor anything else under the sun will stop it from buying tickets whenever a big attraction comes to a city. Among those big attractions must again be mentioned in first line, Mischa Levitzki, one of the most perfect pianists of the day. His everlasting vogue was manifested once more when, upon entering Orchestra Hall, this reporter noticed that the vast auditorium was practically sold out and his success was so emphatic that after the Chopin group he had to play five more numbers by the Polish composer, and, if the public had had its way, Levitzki would have had to grant more encores. However, he had his last group to play and the many encores which he always adds at the close of the program, so he let his admirers know that they would have to cease and give him at least a few minutes rest between groups. To listen to Levitzki is indeed a rare treat. Rare because of his so few appearances in this community, and because he has something to give that appeals to the senses, as, no matter what the composition contains, it is always made an object of admiration through the manner in which it is rendered by this great and very modest pianist. Levitzki's stage deportment should be imitated, and students are advised to take him as a model. To sing his merits as a pianist at this time would seem ludicrous. He has risen from a great pianist of yesterday to a great master of today. To one who considers attending recitals a duty, Levitzki's performance was a pleasure and no more need be written.

APOLLO CLUB

The Apollo Musical Club presented before a very large audience at Orchestral Hall, on February 16, Bach's Mass in B minor. Due to the continued serious illness of the club's regular conductor, Harrison M. Wild, the performance was directed by Edgar Nelson. As at the previous concerts of the same club, Mr. Nelson's command of his forces was that of a conductor who knows what he is about, knows the voice and knows how to make his choristers sing. Nelson's beat is authoritative, and though the orchestra did not play as well as it should, the fault was not due to the conductor but to the mental attitude of the players, the majority of whom do not like Bach's Mass very much, judging from their playing. The Apollo's forte is in building climaxes and as the singers had many opportunities to shout to their lung's content, they did so to the enjoyment of those who admire a choir for the bigness of its tone rather than for refined pianissimos. Many a member of the choir shouted until he was black in the face, some of them even had great merriment watching a colleague who forced his voice beyond its limit and a few looked abashed when several of the sopranos sang flat and nearly carried with them the balance of the choir. But Nelson was at the helm and he reestablished the balance.

Instead of the soloists having the chorus assist them in the rendition of the Bach Mass, they assisted the choir

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and not to the best advantage of the Apollo. Emily Stokes Hagar sang the soprano part. There is but very little for the soprano to sing in the Mass, but the young singer who interpreted that part did it sufficiently well to win plaudits from the audience. Florence Evans, contralto, carried, as far as the soloists were concerned, the burden of the evening. She knew the score so well that she sang from memory—a feat in itself, considering the many difficulties contained in the part. She disclosed, besides, a very serviceable voice, of good dimension, agreeable in all its range and proved herself a very capable oratorio singer. She was loudly applauded. Arthur Boardman, tenor, and Robert Maitland, bass, were the two other soloists.

MUSICIANS' CLUB OF WOMEN GIVES CONCERT

Amy Neill, violinist, played under the auspices of the Musicians' Club of Women at the Blackstone Theater on February 16. She was in fine form and displayed the same violinistic qualities as heretofore, offering among other numbers Leo Sowerby's sonata in B flat major with the composer at the piano, who once more proved himself a far better pianist than composer.

COURBOIN DEDICATES NEW KIMBALL ORGAN

Kimball Hall held a distinguished audience on February 17, when Charles M. Courboin dedicated the new Kimball concert organ, and played as fine an organ recital as has been heard here in many a moon. The guest organist of Wanamaker's of Philadelphia and New York had arranged a program well suited to bring out all the qualities of the new instrument and also to show the full gamut of his own artistry. The program was auspiciously opened with the Bach Fantasie and Fugue in G minor. This was followed by an aria by Antonio Lotti, Auguste de Boeck's Allegretto, the Allegro Vivace from Charles M. Widor's fifth symphony, Alexander Russel's The Bells of St. Anne de Beaupre. Other composers inscribed on the program were Schumann, Debussy, Mailly and Cesar Franck.

BUSH CONSERVATORY ORCHESTRA CONCERT

The music schools of Chicago are really doing big things for their students. Among the most progressive and most liberal is the Bush Conservatory, so well directed by Kenneth M. Bradley. In the last few years the North Side school has added to its prestige by having its own symphony orchestra give public programs at Orchestra Hall under the direction of its conductor, Richard Czerwonky, and having artist-pupils of the school as soloists.

The Bush Conservatory Orchestral School is another achievement of which Chicago is justly proud. At the second concert of the season, given at Orchestra Hall on February 17, the Bush Conservatory Symphony Orchestra played the Mendelssohn Ruy Blas overture, the Ballet divertissement from Saint-Saëns' Henry VIII, and Halvorsen's March of the Boyars, besides supplying accompaniments for Edwin Schultz in the Vieuxtemps violin concerto in D minor; for Julia Rode, soprano, who sang Isolde's Love Death from Wagner's Tristan and Isolde, and for Harold Sanford in the Tschaikowsky piano concerto in B flat minor. Always improving, the Bush Conservatory Orchestra no longer can be regarded as a student orchestra. It played each number inscribed on the program as a professional organization. A better reading of the Tristan and Isolde excerpt could not be expected from any of our regular orchestra conductors than the one given it by Richard Czerwonky. It was a very lucid, effective performance, and the men and the girls of the orchestra responded beautifully to all his demands and the unity of thought be-

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tween conductor and players made the rendition one long to be remembered.

The three soloists were equally successful, and the packed audience was most lavish in its approval. Kenneth M. Bradley, one of America's leading educators, is also a man of vision. Four years ago he established the Bush Conservatory Orchestral School for the purpose of training musicians in orchestra routine, repertory and public performance so that they are fitted to secure engagements in the standard symphony orchestras. No tuition is charged for this orchestral training. A better contribution to the cause of music would be difficult to find.

M. JENNette LOUDON RECITAL ON MARCH 1

M. Jennette Loudon, prominent Chicago pianist and pedagog, will be heard in recital on Sunday afternoon, March 1, at the Playhouse, under the direction of F. Wight Neumann. Miss Loudon has arranged an interesting and unacknowledged program.

BEULAH ROSINE'S MANY ENGAGEMENTS

A busier cellist than Beulah Rosine would be difficult to find. Since the middle of January this gifted young cellist has filled the following long list of dates: January 11, Morgan Park Methodist Church; 18, East End Park Hotel, joint recital; 21, St. Mary's Church of Evanston; February 10, Orchestra Hall, at American Conservatory of Music concert with full orchestra; 11, Austin Conservatory of Music, with Mozart String quartet; 12, Sigma Alpha Iota sorority; 15, Palmer Park, with Civic String Quartet; 16, Bronson Circle; 18, Ogden Park, with Schubert Trio; 20, Neighborhood Club of Rogers Park; 20, Kimball Hall. February 24 she will give a recital before the Kenwood Woman's Club; 25, Bethlehem Lutheran Church, and, 26, North Shore Woman's Club, both return engagements, and on February 27 at the Swedish Lutheran Church.

CHICAGO MUSICAL COLLEGE NOTES

The Chicago Musical College gave a concert by artist-students at Central Theater on Sunday afternoon. The program was broadcasted by the Chicago Tribune, Station, WGN.

The School of Opera of the Chicago Musical College will give a performance of the second act of Saint-Saëns' Samson et Dalila in French at Central Theater, March 8. In addition, Mascagni's Cavalleria Rusticana will be sung in Italian.

Belle Forbes Cutter, of the faculty, sang at the concert of the Western Union Choral Society last Friday at the special Tchaikovsky program given by the Oriole Orchestra at the Edgewater Beach Twilight Musical last Sunday afternoon, and at the Cordon Club last Sunday night.

The Civic String Quartet, directed by Bertha Kriben, and Mrs. Eugenia Strotz, student of Belle Forbes Cutter, will appear at the South Shore Country Club this Sunday.

Mischa Kushelevsky, student of the vocal department, gave a successful recital at Kimball Hall, February 12.

LASH CONDUCTS THE MESSIAH

The combined choruses of the American Philharmonic Society of Chicago and the North Park College Chorus were heard in a performance of The Messiah at the North Park College Auditorium last week. De Witt Durgin Lash, who has often demonstrated his efficiency with the baton, was at the conductor's stand and by his reading of the Handel oratorio proved that he is well acquainted with the score and that knowledge was reflected in the singing of the chorus and soloists. The Messiah can be made very boresome, but it can also be made very interesting, this being left to the conductor. On this occasion, due to Mr. Lash and his forces, the performance was most enjoyable. The chorus sang with beauty of tone and, every department being well balanced, each chorale made a deep impression on the listeners. The soloists were well chosen. Special words of praise are due Esther Walrath Lash, soprano; Margaret Hearn, contralto; George Tenney, tenor, and Leslie Spring, basso.

MUHLMANN SCHOOL OF OPERA NOTES

The ninth public recital of the Muhlmann Opera Club was given on February 8. The Colonial Trio, in costume, opened the program with a Minuet by Paderewski, played by Blye Mowers and danced by Ruth Olt Wack and Charlotte Olt Christ, who also gave songs by Speaks, Clarence White and John P. Scott with violin obligato and piano accompaniment. This number proved a real success and many engagements for clubs results from their first appearance. The Colonial Trio is the first professional offspring of the Muhlmann Opera Club. Berte Long sang Amour Viens Aider, from Samson and Delilah, with her beautiful, sonorous voice; remarkable was the even quality of her voice from the high G to the low A flat. For the other part of the program scenes from Madame Butterfly were given in costume and with stage setting, with a different cast. This time Helen Ginsberg was Madame Butterfly, T. I. Mishkin was Sharpless, and Bessie Rocklin was Suzuki in the second scene of the second act, and in the flower duet Leota Laaba was Butterfly and Miriam Knauf was Suzuki.

WALTER SPRY'S PUPILS HEARD

Pupils of Walter Spry presented a program of Chopin compositions at the Columbia School Recital Hall on February 19. Rose and Minnie Sorkin, Hannah Smith, Sarah Kanarish, Jane Holt, Leah Sachs, Julianne Holmes, Jean Rouse and Evelyn Martin Goetz participated, to the great credit of their efficient mentor.

ALEXANDER SEBALD IN PAGANINI PROGRAM

To celebrate the 141st anniversary of Paganini's birth, Alexander Sebald played a program at Orchestra Hall on February 18, which comprised the twenty-four Paganini caprices for violin. To add to the enjoyment of the numbers Mr. Sebald had written piano accompaniments, which are beautifully done and show the thorough musician that he is. Mr. Sebald gave a good account of himself and won the hearty approval of his listeners.

COLUMBIA SCHOOL OF MUSIC ITEMS

One of the interesting annual social events is the Columbia School of Music Valentine Party and Dance, which was given this year on February 14. The school was gaily decorated and resplendent with cupids and hearts. The music was furnished by an orchestra led by Wendell Weigert, who for many years was a pupil of Mr. Becker.

Guest tickets are now ready for the concert, to be given March 1 in the Eighth Street Theater by the Columbia School Symphony Orchestra, under the direction of Ludwig Becker. The soloists will include Mildred Perlman, a

young pianist, who is studying under William Hill; Howard Feiges, the thirteen year old boy pupil of Walter Spry. The voice department will be represented by Norma Bergman, soprano, from the studio of Lillian Price, and Bernice H. Fowler will represent George Nelson Holt. There are two violinists, both studying under Ludwig Becker—Marion Laffey will play the Mendelssohn concerto, and Clifford Julstrom the Fantasie Appassionata by Vieuxtemps.

MUSICAL NEWS ITEMS

The Chicago Artists' Association held its February program in Fine Arts Recital on February 17. The following furnished the program: James Fiske, baritone; Isabel Richardson Molter, soprano; Leonard Shure, pianist, and the Lyric Ensemble of the Association.

D. A. Clippinger will give a lecture on The Principles of Training and Their Application to Group Singing, for the National Association of Music Supervisors at the annual meeting in Kansas City, March 30.

CLARE OSBORNE REED STUDIO NOTES

Helen Elizabeth Taylor, principal of the Highland Park Branch of the Columbia School of Music, gave a students'

concert last week at the home of Mrs. Henry E. Mason in Highland Park.

The Birchwood Musical Club of Rogers Park presented Esther Rich, pianist, in a classical group on one of its recent artist concerts. Miss Rich, earlier in the season, was engaged as soloist for a concert given by the Glen Ellyn, Ill., Women's Club.

Ruth Birenbaum is to appear as soloist next week at the Sheridan Surf Hotel on a program to be given by the pupils of Jessie E. Sage. Miss Birenbaum is a member of the artists' class of Mrs. Reed.

Charlotte Erpelding was accompanist Thursday afternoon at a concert given by the Fellowship House Women's Club at Mark White Square.

JEANNETTE COX

Ilse Niemack to Play with Orchestra

Ilse Niemack, violinist, who recently completed a successful tour of the Middle and Far West, is returning to New York early in March, when she is to appear as soloist with the State Symphony Orchestra. She will play the Lalo Symphony Espagnole.

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MARIA JERITZA.
A recent portrait (by Letzer, Vienna) of the Metropolitan prima donna, who has just started on her first concert tour to the Pacific Coast.



BARBARA MAUREL,
who has added Mana-Zucca's song, *Cry of the Woman*, to her repertory and is having tremendous success with it.



A HALF-AMERICAN GREAT-GRANDSON OF FRANZ LISZT.

The little boy in the picture is Hans Amadeus Gravina, whose father is Count Gilbert Gravina, son of the oldest daughter of Cosima Wagner and grandson of Franz Liszt. It is interesting to think of a great grandson of Liszt who is half-American, for his mother, Countess Gravina, was Clara Maria Voigt, of New York, a granddaughter of G. Schirmer, founder of the great publishing house. Mrs. Minnie Voigt, mother of Countess Gravina and a daughter of G. Schirmer, is shown in the picture with her little grandson.



RALPH L. BALDWIN,
who will act in an advisory capacity to supervise the programs of WTIC, the new broadcasting station of the Travelers' Insurance Company. This station opened on February 10, and on programs broadcasted Tuesdays and Fridays music will be featured. Dana S. Merriman, supervisor of school music in West Hartford, Conn., is studio manager of WTIC. (Photo by Johnstone Studio, Inc.)



JOSEPH ACHRON,

the Russian violinist and composer, many of whose works have been made familiar in this country through Jascha Heifetz. Mr. Achron has settled in New York and opened a studio for violin teaching. He will also be active as a virtuoso, presenting programs in which some of his own compositions will appear.



JEANNE GORDON,

the Metropolitan Opera contralto, who will sing Amneris at the Washington inauguration festivities performance of *Aida* on March 3, to be held in the Washington Auditorium and attended by the President of the United States.



SOME OF THE KIDDIES AT STONEHENGE.

(1) Proudly showing the garden products raised by their own efforts. (2) A little ride on the pony, which is a favorite with all the children. (3) Hikes around Brewster, N. Y., provide much fun and good exercise for the youngsters the year round. Stonehenge is a place where children are given excellent care, and instruction if desired, for any period of time.



TAMAKI MIURA,
surrounded by American born Japanese children from the Japanese Classic Dancing School in Seattle, Wash. Mme. Miura, who was presented with a beautiful bouquet of roses, gave each child a souvenir—and there were a thousand kiddies. (Photo by Toyo)



A NEW PORTIA?

No! May Peterson photographed just after she had sung by special invitation for the Texas State Legislature. It was the second time the house had been dominated by a woman, Governor Ferguson having stood there the day before. The popular soprano sang several numbers at the ceremonies accompanied by the Old Gray Mare Band. (Capital Eng. Co. photo.)



HUBERMAN'S FIRST BRAHMS PERFORMANCE.

This silhouette, the work of Dr. Boehler, has never before been seen in this country. It shows the violinist, Bronislaw Huberman, as a boy of twelve giving his first public performance of Brahms' violin concerto at the Musikverein in Vienna in the presence of the venerable composer himself and an audience of distinguished contemporaries. Among those who may be seen are the following: (1) Johannes Brahms, (2) Hans Richter, (3) Dr. Eusebius Mandyczewski, (4) Princess Metternich, (6) Alfred Gruenfeld, (7) Wilhelm Kienzl, (8) Prince Lichtenstein, (9) Anton Bruckner, (10) Ferdinand Löwe, (11) Edward Hanslick, (12) Professor Grun.



FREDERICK STOCK,

conductor of the Chicago Symphony Orchestra, snapped unawares as he was greeting a young musician just before entering Orchestra Hall in Chicago. (Photo by Rene Lund.)



HAROLD BRYSON,

baritone and teacher of singing, who is having an exceedingly busy season in New York. Many of his pupils are filling important engagements.



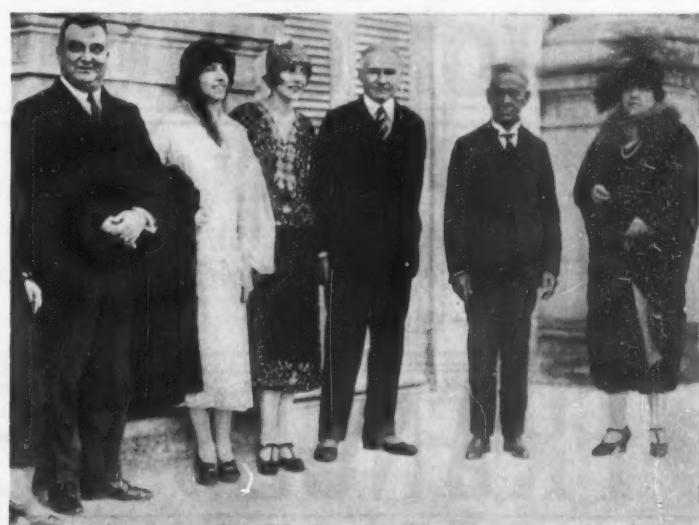
YVONNE D'ARLE,

soprano of the Metropolitan Opera, who is now on a concert tour through the Middle West. See story on page 55. (Albin photo.)



THE FLONZALEY QUARTET AND ERNEST SCHELLING.

The photograph shows, left to right, Adolfo Betti, Felicien D'Archambeau, Ernest Schelling, Alfred Pochon and Iwan D'Archambeau. The Flonzaley Quartet is playing Mr. Schelling's Divertimento in New York, Boston and Washington, with Mr. Schelling at the piano. This composition is dedicated to the Flonzaley Quartet.



THE NEW YORK SYMPHONY IN CUBA.

Walter Damrosch, conductor of the New York Symphony Orchestra, and his two daughters, Polly and Mrs. Thomas Finletter, on the terrace of the Cuban palace with President Zayas. At the extreme left and right are Mr. and Mrs. Edouardo Giberga, of the Sociedad Pro Arte Musical, which brought the New York Symphony to Havana.

MUSICAL COURIER

February 26, 1925

GOTHAM GOSSIP

EDITH MAY CLOVER'S VALENTINE MUSICALE-TEA
February 14, Edith May Clover, pianist, gave a musicale-tea at her studio, 24 West 68th street. Contributing to the program were Walter M. Taylor, Clarence Wainright Murphy, Patricia Castillo, Mary Lindsay Oliver, Elizabeth Topping and Miss Clover. Tea was served by Isabelle Swan, assisted by Marguerite Gaff and several pupils of Miss Clover. Miss Clover was a favorite pupil of Scharwenka, and her ability as pianist is matched by her social graces. Among those present were Mrs. Horace Stokes, Gertrude Stillman, F. W. Clark, Dr. Samuel G. Tracy, William Watson Pierce, Mrs. Harry Clay Birch, Georgia Penfield, Mrs. George Covert, Mrs. W. Londezman, Elizabeth K. Patterson, Beth Allen and many others.

CATHERINE NEWSOME JEWEL AT N. E. AFFAIR

The National Society of New England Women, New York City Colony, Mrs. Arthur H. Bridge, president, heard Catherine N. Jewel, soprano, sing a group of French songs, and later one in English, at the February 12 gathering, Waldorf-Astoria Hotel. The distinguished audience, which included many women prominent in the political and social world, expressed their appreciation of her singing. Lillie d'Angelo Bergh is the chairman of music.

REGALBUTO SISTERS' RADIO RECITAL PRAISED

Postal cards sent the manager of the Regalbuto Sisters after their February 11 radio piano recital (WJZ), expressed appreciation, the following being a quotation: "Just had the extreme pleasure of hearing the Regalbuto piano recital, and congratulate you on having such excellent young artists. They were particularly fine in the overture and the Festival March. The offerings were very commendable, played with unusual precision; Mr. Riesberg's March was very enjoyable."

HOLTSCHL, REGALBUTO AND DIMITY AT LISZT LECTURE
Assisting F. W. Riesberg in two lecture-recitals, An Hour With Liszt, given in the Board of Education series on February 11-14, were Josephine Holtschl and Mary Regalbuto, pianists, who played the second and tenth Hungarian rhapsodies, and Marie Dimity, soprano, who sang The Lorelei. Large audiences attended at both affairs, that

at the Aldermanic Chamber in the City Hall (mostly men) being especially interested.

Some of the musical lectures and recitals given between February 21-28 included, as lecturers and singers, the following: Katharine G. Bowen, Marie Josephine Wiethan, Marguerite Potter, Marie Deutscher, June Mullin, Esther Benson, Adolph Kugel, Gertrude Evelyn, Marguerite Cartwright, Brooklyn String Quartet, Park Slope Community Chorus, Eleanor Payez and Dr. Becket Gibbs.

GRAMERCY MUSIC SCHOOL HEARS CHEMET-LOESSER RECITAL

A benefit performance at the James Sibley Watson residence, February 24, was given by Renee Chemet and Arthur Loesser, violinist and pianist, respectively, for the Gramercy Music School Settlement. Miss Chemet used the splendid violin formerly played by Maud Powell at a similar recital for the same settlement. This school has at present thirty pupils and a waiting list, has finished four seasons free from debt, and the teachers are Mary Quinn, piano; Helen Boynton, violin, and Susan Belden, voice. Steps are being taken to make the school a memorial to Maud Powell.

BARITONE FUENTES WINS SUCCESS

The Daughters of the Union, meeting on February 12 at the Waldorf-Astoria Hotel, through Florence Foster Jenkins had the pleasure of hearing Francis Fuentes, Chilean baritone, sing the aria from Ballo in Maschera, which he did with nobility of voice and expression. Three songs, among them Chiquita (well known Spanish song), also pleased greatly, Leila Lee playing sympathetic accompaniments.

CHARLES WINTER-EMMA A. PURDY ENTERTAINMENT

"A night of glorious music" was that of February 11, when one of the periodical concerts was given at Greene Avenue Baptist Church, Brooklyn (Rev. Charles F. McCoy, D.D., pastor). Charles Winter, a versatile artist, played every imaginable instrument including French horn, xylophone, Chinese fiddle, pipes of Pan, musical saw, ocarina, etc.; Emma A. Purdy, pianist and accompanist, furnished most of the program. Mr. Winter well deserves the applause he received. Organist Riesberg played The Storm "with spectacular and thrilling effects" as per program; this included twilight in the church, then complete darkness, pastoral music, distant thunder, realistic lightning effects, bird calls, etc., all of which is in the control at the organist's bench.

BOSSI GIVEN LAST RECEPTION

Many receptions and musico-social gatherings have been held in honor of Chevalier Marco Enrico Bossi, Italian composer-organist, the climax coming on February 12, when the American Guild of Organists gave a reception in his honor at the Estey Organ headquarters.

TSCHAIKOWSKY AT THE BRICK CHURCH

A Tschaikowsky program will be given at the Friday noon hour of music at the Brick Church, February 27, by Organist Clarence Dickinson, with Greta Masson, soprano, and Max Olanoff, violinist, as the soloists.

AMERICAN ACADEMY GIVES TWO PLAYS

Judge Lynch and The Romantic Age were given at the February 13 performance by senior students of the American Academy of Dramatic Arts, Lyceum Theater. Walter Glass was conspicuously fine as Ed Joplin in the former play, Edith Leitner, Jean Mann and Royce Martin also

participating. Vernon Rich and Virginia Smithers were outstanding features of the second play, the others being Charlotte Denniston, Frances Bavier, Paul Nugent, Frank Pocta, Minnie Green, A. D. Cohan and Edith Leitner.

BOLALAND AT BROOKLYN ACADEMY OF MUSIC.

The Brooklyn Philanthropic League, United Order of True Sisters, gave a musical revue and dance at the Academy of Music, February 3. It was presented in a unique manner, with W. L. Curran's Bolaland, showing the deck of the S. S. America, with the Captain, Morris Fierstein, and his orderlies, Sam Gruskin and Moe Sahanman. They disappeared and the curtain rose, presenting the ship's passengers and crew. Six "Bolals" appeared in all their wild blackened appearance, with spears and clubs, and the performance began. Eugenio di Pirani and his pupil, Idelle Nicosia, were "passengers" and favored the audience with two of Mr. Pirani's compositions, Doucement and Barcarola. Mrs. Nicosia sang with a delightful, expressive voice, and greatly to the enjoyment of the audience; Mr. Pirani's accompaniments added much to the beauty of the songs. Selma Meyer sang Rose Marie in costume, and the Rose Marie Boys were a decided success. The revue ended with a procession of the entire company up one aisle and down the other to the stage. The performance had a decided professional effect in the singing and dancing, and was very enjoyable.

PIANO, VIOLIN, VOICE AT N. Y. S. OF M. AND A.

The February 5 weekly concert at the New York School of Music and Arts, Ralfe Leech Stern, founder and president, brought nine numbers for voice, piano and violin, the participants being Leon Paul, Emily Dabney, Mary Kowal, Marie Cradock, vocalists; Gladys Hill, Anna Roesch, Avis L. McClean, Kenneth Hart, pianists, and Helen Haupt, violinist. The singers sang with clear enunciation, ease and musical feeling. The pianists played with power and style, united with brilliancy, while violin pupils showed definite talent and progress. Mr. Warner played excellent accompaniments.

BOARD OF EDUCATION RECITALS, LECTURES AND CONCERTS

Between February 15-20 the following were heard in lectures, recitals and concerts in the various centers for such affairs, under the auspices of the Public Lecture System of the Board of Education, Ernest L. Crandall, director: Frederick W. Riesberg, Marie Josephine Wiethan, Marguerite Potter, Maria Paz Gainsborg, Anna A. Flick, J. Woodman Babbitt, Alfred A. Kugel, Algard Trio, Brooklyn Chamber Music Society String Quartet, June Mullin and Frank T. Molony.

The regular monthly luncheon of the association is planned for one o'clock, Saturday, March 7, at the Park Avenue Hotel. To this, lecturers, local superintendents, operators and all friends of the lecture system are invited; an interesting program will be given following the luncheon.

G. O. SOCIETY GIVES RIGOLETTO AT WELFARE ISLAND.

The Grand Opera Society of New York, Zilpha Barnes Wood, Mus. Bac., director, gave Rigoletto in its entirety, with full chorus, at The Klondyke, Welfare Island, February 7, with the following principal singers: Tito Venturi, Hilmar Carlsen, Augustus Post, Cenak Cihak, John Zak, Joseph Hohman, Egrid Telliere, Lena Lenow, Belle Fromme, Elsie Brunner and Tessa Benas. There was also dancing under the direction of Agnes and Lucille Marsh, and a good sized chorus of young Americans. Mrs. Wood is doing excellent work and interesting many persons who would otherwise hear little or no opera at all. She also aids many young singers to obtain a start in the operatic career through these performances; her own energetic personality has much to do with the success.

JAMES LODER WILL GO TO GERMANY.

January 18, James Loder, pianist, on invitation of Rev. Burns, gave a piano recital as a part of the evening service at Summerfield Methodist Episcopal Church, Port Chester, playing works by Schumann, Chopin, Palmgren and Liszt. Local papers devoted considerable space to this unique combination of church service and piano recitals. Mr. Loder will leave America March 10 for Berlin, Germany, where he plans to study with Petri.

N. A. O. COMMITTEE MEETING.

At the executive committee meeting of the National Association of Organists, February 9 (Reginald L. McAll, chairman) a special resolution of thanks to the Wanamaker firm was passed, in connection with the February 11 organ and orchestra concert in Wanamaker Auditorium. Activity in the Cleveland branch was reported, this including the early sending of a representative here, to collaborate in formulating details of the annual convention in that city. Balance on hand, February 1, was \$1350, with \$100 still due from program advertising, and all bills paid.

AMERICAN ACADEMY PRESENTS TWO PLAYS

The second performance of this, the forty-first season of the American Academy of Dramatic Arts, at the Lyceum Theater, February 6, brought Finders-Keepers, in which Vernon Rich, Louise Wilson and Edith Leitner were all excellent; and Arms and the Man (comedy) in which Jean Worth and Kathleen Niday especially distinguished themselves. Others in the comedy were Louise Wilson, Andrea McKinnon, Vernon Rich, Phillip Steffan, Paul Nugent and Warde Trevor.

Gange Booked for Buffalo

Fraser Gange appears in Buffalo on March 3 with the Chromatic Club.

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Muzio Captivates St. Louis

St. Louis, Mo., February 1.—A superb artist and singer has come and conquered St. Louis. It is the divine Muzio, for no other word so aptly describes this charming woman. Heralded as the greatest dramatic soprano of her time, the encomiums she won from the Chicago press during the opera season were so extravagant that it would seem that no singer could live up to them, yet she has and even more, in our estimation. One needs but to peruse the following criticisms from the St. Louis press after her recent recital—columns were written, though only a portion can be reproduced here:

Richard Spamer, in the St. Louis Globe Democrat, January 14, 1925, says: "Beauteous Muzio, with the handsomest concert presence observed hereabouts in many recital seasons, was given the unanimous verdict of over 1,600 music lovers last evening, of being the well nigh perfect soprano. This superb artist has everything, natural as well as trained intelligence, radiant appearance, elegant poise, seriousness, comedy, a voice perfectly placed, a sustained pianissimo unrivaled, and a coloratura that is making other songbirds look to their laurels. With the rendition of *Ritorne Vincitor* (*Aida*) she began a conquest of her audience, consummating a complete surrender before her program was half finished. There was warmth, clarity of intonation unexampled, and two songs by the antique Pergolesi, as well as the Mozart aria, were beautifully sung, and as fine an example of the bel canto as has been heard here since the days of Marcella Sembrich at her best. The diva's comedic talent was displayed in the seventeenth century Bergeres of Sibella, but came into full fruition in Liza Lehmann's *The Cuckoo*. The program closed with a marvelous rendition of Gomez's *Salvatore Rosa*, in which the singer evinced once more her familiarity with grand opera requirements. There is only one regret to voice concerning this superb cantatrice, and that is the absence of an early return date. To fill the Coliseum with a shouting multitude half a dozen times as large as that of last night would be an easy undertaking for this most satisfying of artists."

Richard L. Stokes, in the St. Louis Post Despatch, said: "The audience last night delayed only a few moments in capitulating to Muzio. The spectators beheld a young woman of heroic mold with the stature and classic profile of a Roman Empress, and with a mien at once regal and ingratiating. Add to these one of the freshest and loveliest of voices, a method for which difficulties have ceased to exist, and a singularly acute instinct for text. The result was an evening of beauty for the eye, ear and heart. Like a cantatrice of the golden days of bel canto, Muzio is mistress of many styles. She was equally authoritative in the grand and austere simplicity of antique song, the fluent legato of Mozart, the intense emotion of modern grand opera of the blithesome humors of comic ditties."

The St. Louis Times commented in part: "A feast of song such as Muzio regaled an immense audience last night at the Odeon has not been recorded here in many seasons. Her varied program had the distinct merit of being far away from the worn pathway of recitals, and the event was highly creditable to the Civic Music League Series, which is doing an incalculable good for the musical betterment of St. Louis. Muzio is one of those rare combinations of opera and concert singer that excels in both branches. She is internationally famous for her remarkable portrayals in grand opera, and her numerous concert appearances have won for her equal fame. Her gorgeous voice, capable of coloratura range, is of velvety texture, having great flexibility and power. There is nothing in the range of color and nuance which is not at her command. Her production, her extraordinary skill in diminuendi, her impeccable phrasing and clarity of diction are some of the salient factors of her art. Added to these are her delicate sense of style and her just conception of each song and aria. Muzio has a communicative temperament, which puts blood and spirit into every number, but never shatters the lines of beauty."

Photo by Dexter WILLIAM RENNIE.

with great perseverance for perfection in the delicate blending and beautiful harmony of tone. He has an unusual technic and command of the piano. His playing of Chopin's étude in thirds is remarkable, and his playing of Liszt's music is splendid, particularly the rhapsodies and transcriptions. The Don Juan Fantasie he plays with brilliance and power of execution.

Mr. Rennie has considered pianistic development scientifically as well as artistically, and has found that natural laws have to be conformed to. The impulses, he states, have to be developed and cultivated through the subconscious mind. For instance, an habitual or cultivated emotion comes in time to be a function of the subconscious mind, and its intensity of expression depends solely upon its depth and its independence of the conscious mind. The conscious mind directs, but the subconscious mind executes. Then the greater the subjection of the inner mind, the more involuntary its action and the more perfect its execution.

The development into full power and control of the impulses has been accomplished by Mr. Rennie through many different exercises, and development of the whole physical body into perfect control has been the work of many years. One tone may reveal all imperfections; probably it will lack elasticity or spontaneity and have no quality.

Mr. Rennie has worked for fourteen years, sometimes for many hours a day, trying to perfect one tone, realizing that to perfect one tone gives the ability to perfect all tones.

Hilda Reiter Reengaged

Hilda Reiter recently filled a week's engagement at the Stanley Theater in Philadelphia and was so well received that she was re-engaged. She sang Just A Song at Twilight in the prologue to the feature picture, *So Big*.

Fred Ellis Elected President—Interesting Talks Given by Well Known Authorities—Other News

Lincoln, Neb., February 16.—The three day Convention of the Nebraska Music Teachers' Association was held February 9, 10 and 11 at the Lincoln Hotel. The registration approached the 1000 mark. The president, Sara Schuler Smith, opened the meeting. She told of the accomplishments of the association in the nine years of its existence. Jacob Kwalwasser, head of the department of public school music of Iowa University, gave a talk on Scientific Tests and Measurements Applied to Music, which included a historical sketch of the testing movement in music, the measures of musical talent or native capacity. Some objection was offered to the reliability of mechanical determination of the talent of a child. Winifred Hyde, of the department of psychology of Nebraska University, discussed the Use of Psychology in Music. The first day ended with a demonstration of the work done in the Lincoln schools. Children appeared in chorus and orchestra. The Kinsella piano method of teaching by class was also shown.

The masterclass conference during the second day brought together more than 700 musicians and music students, the largest number assembled for piano class led by Rudolph Reuter of Chicago. Oscar Seagle, of New York, headed the voice section, while Rudolph Czerwonky, of Chicago, was the leader of the violin class. In introducing Mr. Reuter, Sara Smith gave a glimpse of his achievements. The talk on piano problems included a review of the construction of the piano and of the anatomy of the human arm with a discussion of the difficulties of playing. Different methods

of practicing were shown. A sifting committee picked out questions of interest to all from those turned in by the auditors. Mr. Reuter answered these, following them with a short program.

Oscar Seagle dealt with the subject, The Art of Singing and Its Problems. Mr. Seagle illustrated with his own methods of breath control, throat relaxation, tonal shading, besides discussing the art of pianissimo, legato, staccato and other phases of singing.

Mr. Czerwonky spoke on Violin Problems from a Technical Standpoint. In discussing position work, Mr. Czerwonky showed his method for advanced students in which a fixed position is retained for the thumb from which the fingers stretch forwards and backwards. He stressed the importance of rhythm.

The piano class at one time numbered 500. Miss Streeter of the Victor Company, Mr. Marquard of Schirmer's and Mr. Martel of Ditson's claimed that the Convention was the largest and most enthusiastic they had attended.

The meeting closed with talks by H. O. Ferguson on High School Music Contests and by Lucy Haywood on Accreditation in Music for the High Schools of the State. Margaret Streeter lectured on the Appreciation of Music in the Grades.

Fred Ellis of Omaha was elected president; Louise Zabruskie, Omaha, vice-president; and Martha Bush, secretary. Omaha will be the Convention City next year. C. H. M.

which is stored away in the subconscious mind, there is a consciousness that carries with it an impulse that is expressed in a particular muscular activity, in accordance to the depth of one's development. The depth of this development, however, depends on the ability of the persons to cultivate their faculty of perception through concentration."

Mr. Rennie believes that the real art of the pianist is to produce tone color, and this can be accomplished only by a combination of imagination and human emotion with perfect relaxation and control. Every thought and emotion is recorded in the tone.

Notwithstanding Mr. Rennie's long years of piano lessons he has his own individual ideas. He lays great stress on rhythm and touch, and it is particularly in the latter that his great charm of playing lies. Mr. Rennie has practiced



Photo by Dexter WILLIAM RENNIE.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS**Mrs. H. H. A. Beach**

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Ecstasy..... Ida Geer Weller, New York
Ah, Love, but a Day..... Grace Kerns, South Manchester, Ct.
Recital under auspices of the Friday Morning Musical Club,

Burlingame and San Mateo, Calif.

Extase (Exaltation)..... Mrs. Lafayette Goodbar
Spring..... Mrs. Lafayette Goodbar
La Captive (G string), (violin)..... Hubert Dunn
Berceuse (violin)..... Hubert Dunn
Mazurka (violin)..... Hubert Dunn
From Les Rêves de Colombine. Suite Française for Pianoforte..... Mrs. Vivian Bellows
Valse Amoureuse..... Mrs. Vivian Bellows
Sous les Etoiles..... Mrs. Vivian Bellows
Danse d'Arlequin..... Mrs. Vivian Bellows

Robert Braine

That Day We Met..... Frederic Baer, Newark, N. J., Schenectady, N. Y.
Mabel Corlew, New York
Rhys Morgan
Music in the Soul..... Rhys Morgan
Ann Luckey, New York

Gene Branscombe

Three Mystic Ships..... Olive Nevin, Oswego, N. Y.
At the Postern Gate..... Joseph Mathieu, Brooklyn
John L. Marville, Washington, D. C.
Krishna..... John L. Marville, Washington, D. C.
The Morning Wind..... Elizabeth de Graw, Brooklyn
Just Before the Lights Are Lit..... Franceska Kaspar Lawson, Ashland, Daleville, Va., Faison, N. C., Middletown, Del.
By St. Lawrence Water..... Daisy Krey, Brooklyn
A Lovely Maiden Roaming..... Betsy Ayres, New York
Happiness..... Betsy Ayres, New York

G. W. Chadwick

Allah..... Mme. Schumann-Heink, San Francisco
Sweetheart, Thy Lips..... Rhys Morgan
He Loves Me..... Elsie Bishop, New York

H. Clough-Leighter

April Blossoms..... Marion Blatchford, Atlantic City
After..... Eva Emmet Wycoff, Highland Park, Ill.

Ralph Cox

Brown Birdeen..... Ethel Grow, New York
Aspiration..... Ethel Grow, New York
Aspiration..... Rhys Morgan
Sylvia..... Louis Graveur, New York
Where Roses Blow..... Mrs. V. A. Calhoun, Selma, Ala.
Love Planted a Rose..... Mrs. William Craig, Selma, Ala.
Peggy..... Kathleen Miller, Selma, Ala.
To a Hilltop..... Marion Harding, Norwich, N. Y.
Eva McCullough, Selma, Ala.

G. A. Grant-Schaefer

Little David (Old Negro Song)..... May Peterson, Wilmington, N. C., Anderson, Columbia, S. C.
Mme. Gildroy Scott, Lincoln, Neb.
Carl Craven, DeKalb, Ill.
Down to the Crystal Streamlet (A la claire Fontaine)..... May Peterson, Tallahassee, Fla.
Londonerry Air (Would God I were the tender apple blossom)..... Rhys Morgan
Out of the Depths..... William Phillips, Oak Park, Ill.
Calm Be Thy Sleep..... Elizabeth de Graw, Yonkers, N. Y.
Giles Scroggins (Old Song)..... Charles Norman Granville, Chicago, Ill., Stillwater, St. Paul, Minn.
Ruth Brooks, Chicago

E. S. Hosmer

The Man Without a Country (Cantata for mixed voices, based on the story by Edward Everett Hale).
Public Schools, Bickleton, Wash.

Bruno Huhn

Invictus..... Frederic Baer, Schenectady, N. Y.
Rhys Morgan
Ida Geer Weller, New York
Eldorado..... Rhys Morgan

Frank Lynes

Hark, the Robin's Early Song (Spring Song)..... Marie Beaman, Guilford College, N. C.
Mrs. C. W. Zeller, Defiance, O.

Rob Roy Peery

Joy Is in My Heart..... Rhys Morgan

Robert Huntington Terry

Lazin' Along..... Cecil Arden, Altoona, Pa., Middlebury, Vt.
Rhys Morgan
The Morning Is Calling..... Rhys Morgan
Ida Geer Weller, New York

Claude Warford

Approach of Night..... Florence Otis, Utica, N. Y.
In My Garden..... Pauline Mathews, Selma, Ala.
Thy Heart's a Rose..... Marguerite Sullivan, Selma, Ala.
The Last Wish..... Eva McCullough, Selma, Ala.
Life's Ecstasy..... Mrs. George Cheek, Selma, Ala.

RADIO BROADCASTS**G. W. Chadwick**

Allah..... Helen Minchen, Buffalo
Elizabeth N. Cherry, Buffalo
Before the Dawn..... John E. Hill, Medford, Mass.
Thou Art So Like a Flower..... Florence A. Reid, Buffalo

Arthur Foote

Op. 54, Suite in D for Organ..... Raymond C. Robinson, King's Chapel, Boston.

Margaret Ruthven Lang

Day Is Gone..... Ethel Walcott Ross, Springfield, Mass.
An Irish Love Song..... Marjorie H. Kemp, Buffalo
Claire Lampman, New York
Thomas Morris, Jr., New York

J. W. Metcalf

Little House O' Dreams..... Katherine Enoch, Pittsburgh
Martin Turner, Pittsburgh
Absent..... J. T. Livingstone, Montreal
Alice Kimball, Medford Hillside, Mass.
Chester Markward, Cincinnati

(Advertisement)

CLEVELAND ANTICIPATES VISIT OF THE CHICAGO CIVIC OPERA

Orchestra Gives Tschaikowsky and Wagner Evenings
Shepherd Conducts "Pop"—De Gomez Soloist at
Symphony Concerts—London String Quartet
Praised—Cleveland String Quartet
Enjoyed

Cleveland, Ohio, February 5.—The Cleveland Civic Music Association recently made public the details concerning the returning visit of the Chicago Opera Company to Public Hall on February 19 to 21. The officers of the association are John A. Penton, president; Richard F. Grant and Victor Sincere, vice-presidents; A. C. Ernst, treasurer, and Ernest C. Dempsey, secretary. Its list of guarantors reads like a column of "Who's Who in Cleveland." In addition to the coming four performances by the Chicago organization, the association will also sponsor a week's engagement of the Metropolitan Opera Company later in the season.

A rather anomalous situation presented itself when the seat sale opened for it developed that mail orders reserving boxes for the engagement had been so numerous that not one was left. The sales to date have been more than double those of last season for the similar period and Frederic Gonda, manager, is hopeful of being able to show a balance at the end of the season instead of even the very small deficit left to be paid by the guarantors last winter. If there are proceeds they are to be paid into the treasury of Hiram House, a well known Cleveland social center, and the association is enlarging its welfare activities by giving a considerable number of seats to the blind of the city.

CLEVELAND STRING QUARTET.

The Cleveland String Quartet gave its second concert of the season in the Musical Arts Association Series in the ballroom of Wade Park Manor on the evening of January 7. This group of artists from the Cleveland orchestra demonstrated once more that they make up a quartet whose ensemble work is hard to beat.

ALL-TSCHAIKOWSKY ORCHESTRA PROGRAM.

The eighth symphony program of the season, given on January 3 and 5 by Conductor Nikolai Sokoloff, was made up entirely of works by Tschaikowsky, and Cleveland music lovers made obeisance to both composer and conductor. This all-Tschaikowsky program has become an annual event to which subscribers look forward with pleasure and as usual Masonic Hall was crowded with an enthusiastic audience. The symphony was the fifth, seldom performed here, and the conductors gave it an excellent reading. The

ARNOLD CORNELISSEN

Conductor Buffalo Symphony Orchestra

"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."
"(Signed) ERNST VON DOHNANYI."

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"She looked delightful and sang well. Miss Fitziu has a good voice and a conception of the part that has commendable sincerity."

New York World.

overture-fantasia, Romeo and Juliet, followed and its varying moods found great favor with the audience. The adante cantabile from the string quartet in D major was made a live and throbbing thing by the orchestra's exquisite rendition. The final number, a newcomer in the orchestra's repertory, was a theme and variations, Finale-Polacca, from suite No. 3.

ARTHUR SHEPHERD CONDUCTS "POP."

At the fourth popular program of the winter, which was conducted by Arthur Shepherd on the afternoon of January 11, the assistant conductor of the orchestra displayed once more his scholarly attainments and his mastery of the conductor's art. He began with Wagner's Rienzi overture and succeeded admirably in bringing out all the work's intensity of emotion and stately rhythms. A fantasy on Herbert's Natoma was also well done as was the Bourree Fantasque by Chabrier. A waltz, Wiener Blut, by Johann Strauss, a Spanish Dance, from Goyescas by Granados, and Liszt's second Hungarian rhapsody were also deservedly popular.

The soloist of the afternoon was the basso, Carl Cochems, who gave an aria from the Barber of Seville and the prologue to Pagliacci in fine fashion.

LONDON STRING QUARTET.

The London String Quartet was presented at Wade Park Manor on the evening of January 13 by the Chamber Music Society of Cleveland. As at its former appearances here the organization played with remarkably fine blend of tone, excellent phrasing, good unanimity and incisiveness of attack—in fact they displayed all the ear-marks of the experienced and accomplished group of players which they are.

DE GOMEZ WITH ORCHESTRA WELL LIKED.

Victor de Gomez, principal cellist of the orchestra, was the soloist for the pair of symphony concerts given on January 15 and 17 and by his fine rendition of Tschaikowsky's variations on the Rococo Theme (op. 33) demonstrated again that he is a cellist of the first water. His technic is splendid and his tone full, powerful and of considerable sweetness.

The symphony of the evening was Beethoven's fourth in B flat major, a newcomer to the orchestra's repertory this season. Mr. Sokoloff led his men through a scintillating performance of this work. Two pieces by Debussy—Sarabande and Danse—and Dvorak's Carnival overture completed the program. The last two mentioned were particularly well done.

AN EVENING OF WAGNER WITH ALSEN AND WHITEHILL.

The Cleveland Orchestra's annual all-Wagner program was given on January 29 and 31 to two of the largest audiences of the season. It was made up for the most part of excerpts from his works which have not been heard here often. The soloists could scarcely have been more happily chosen for they are both seasoned Wagnerian stars—Elsa Alsen, soprano, and Clarence Whitehill, baritone. They put in a full evening, too, for Siegfried's Rhine Journey from

Dusk of the Gods and the prelude to the third act of Tristan and Isolde were the only two numbers in which neither soloist appeared. The latter was particularly worthy of mention because of the exquisite English horn solo performed off-stage by John Leoncavallo.

In the early part of the program Mme. Alsen sang Elsa's Dream from Lohengrin and the Love Death from Tristan and Isolde, succeeding especially well in the latter. Mr. Whitehill's first offering, Hans Sach's monologue from the Mastersingers, was excellent. As the final number of the evening the artists collaborated in giving the closing scene from Die Walküre and this was in all respects the climax of the program. Both singers seemed to be enthused by the spirit of the music and gave it a fine performance. E. D. B.

Raleigh Enthusiastic Over Anna Case

Anna Case, soprano, is in Florida, giving two recitals in Palm Beach. En route she gave a recital in Raleigh, N. C., February 9, in connection with which the Raleigh Times stated: "No singer who wants to make her art foremost, who wants to keep the audience centered on her voice, has any business being as beautiful and charming and lovable as Anna Case. The combination is just too much. She



ANNA CASE.

has grown in her art since she last sang in Raleigh and has certainly lost none of the beauty and charm that enthralled Raleigh then, and that completely captivated the audience at the city auditorium Tuesday night. Some times those who came to hear her sing lost themselves in the pure delight of watching the silver-gowned figure against the dark background of the grand piano on which were piled the pink roses that had been handed over the footlights to her by the mayor of the city. Fresh and sweet and true, marvelously pure and sustained on the high notes, the voice floated out over the great open spaces of the big auditorium. At times it swelled to a great dramatic burst of music and again softened and crooned into a mere breath of sound. It is a voice that is as lovely and fresh and unspoiled as Anna Case herself."

The Raleigh News and Observer, under the headline "Anna Case Sings to City's Delight," had the following to say: "Raleigh refused to let Anna Case stop singing. She was so lovely and her voice rang in such clear beauty that the intermissions between the numbers on her program were given over utterly to resounding applause and graciously given encores. Even the last song was not enough and she came back again to sing Carry Me Back to Ole Virginny, ending the two hours of music by calling the audience to take part in her song. After so much singing on the concert stage by overdeveloped and almost malignant Italian matrons, to have a beautiful young woman sing with as fine technic and sincere emotional spirit is almost the end of the way to perfection. Miss Case sings as beautifully as she is beautiful, and she is as lovely as her song."

Miss Case's annual New York recital will be at Carnegie Hall, Monday evening, March 9.

Myra Hess in Farewell Recital

Following an urgent request, Myra Hess will play in New York again before leaving for Europe. A farewell concert will be given at Aeolian Hall on Wednesday evening, April 1.

Miss Hess is at present in the west, adding new laurels to her recent successes. She will return late in March, when she is re-engaged for a Boston recital on April 4, after playing there on January 24 before a soldout house, many being turned away.

Margaret Weaver Sings in Philadelphia

Margaret Weaver, contralto, sang for the Woman's Club of Philadelphia on January 21. Her New York engagements in the last month included an appearance as soloist for the Eastern Star at Masonic Hall. Emily Harford Avery was her accompanist. Miss Weaver has won a host of admirers with her warm, rich voice and her artistic singing.

Stringwood Ensemble to Make Debut

A new ensemble, consisting of a string quartet, piano and clarinet, and calling itself the Stringwood Ensemble, will make its debut at Aeolian Hall on March 2, and will introduce for the first time in public a trio by Stravinsky and a sextet by Prokofieff.

Levitzki's New York Recital

Mischa Levitzki, pianist, will close his present American tour with a New York recital in Carnegie Hall on the evening of March 14, and will not be heard again in the East until February, 1926, since he is leaving early next August for an extensive tour of the Orient.

Marie Morrisey for Hays Festival

Another engagement added to the long list Marie Morrisey has sung this season is the Hays Festival at Hays, Kans., May 3 to 10.

DETROIT HEARS WHITEHILL WITH SYMPHONY ORCHESTRA

Audiences Continue Enthusiastic—Sunday "Pops" Present Sue Harvard and Elly Ney Respectively—Dupré Arouses Interest—Young People's Concert Heard—Pavlowa, Ponselle, Schipa and the Roman Choir Enjoyed

Detroit, Mich., February 6.—The program for the ninth pair of subscription concerts by the Detroit Symphony Orchestra, given at Orchestra Hall the evenings of January 21 and 22, was an unusual one. It opened and closed with numbers heard for the first time here. The London symphony by R. Vaughn Williams occupied the first part of the evening. It was given a sympathetic rendition under the skillful guidance of Mr. Gabrilowitsch. The other novelty was Rhapsodie Viennoise, op. 53, No. 3, by Florent Schmitt, and closed brilliantly this satisfactory program. The other numbers included Don Juan, Strauss, received with great favor by the audience, and the familiar prelude to the Afternoon of a Faun, Debussy, which took on new beauties as read by the conductor. There was no soloist.

WHITEHILL HEARD WITH ORCHESTRA.

The announcement of a Wagner program and Clarence Whitehill, basso of the Metropolitan Opera Company, attracted a capacity house to Orchestra Hall to the first of the tenth pair of subscription concerts of the Detroit Symphony Orchestra, the evening of February 5. Mr. Whitehill's splendid voice was heard to such good advantage in Hans Sachs monologue from Die Meistersinger and Die Frist ist um from Der Fliegende Hollander that he was recalled several times after each. The orchestral numbers were prelude to Die Meistersinger; Prelude and Love Death from Tristan and Isolde; Ride of the Valkyrie from Die Walküre; Siegfried's Funeral March from Götterdämmerung; and the overture to Tannhäuser. The orchestra rose to thrilling climaxes and was deservedly brought to its feet twice during the evening. Mr. Gabrilowitsch conducted like one inspired and was recalled to the desk repeatedly. The program was repeated Friday evening.

SUNDAY CONCERTS.

For the eleventh popular concert by the orchestra at Orchestra Hall, the afternoon of January 18, Sue Harvard, soprano, was the assisting soloist. Mr. Kolar presented a varied program beginning with the overture to Die Fledermaus, Strauss, followed by Suite Algeria, Saint-Saëns; Siegfried's Rhine Journey from Götterdämmerung, and Dvorak's Three Slavic Dances. Miss Harvard's pleasing soprano was heard in Porgi Amor from the Marriage of Figaro; Depuis le jour from Louise, and Ave Maria from the Cross of Fire by Max Bruch. The closing numbers by the orchestra were Hymn to St. Cecile, Gounod-Bela, and Funeral March of a Marionette, Gounod. Mr. Schonnik's solo in the Hymn was, as always, a delight.

For the twelfth concert, January 25, Orchestra Hall was packed, with standing room at a premium. It was the only popular concert which Mr. Gabrilowitsch will conduct this season and Elly Ney, pianist, a great favorite here, was the soloist. It was a gala occasion and the big audience was prodigal in its applause. The first part of the program was given over to the orchestra, which played the overture to The Merry Wives of Windsor; the Peer Gynt suite, Grieg, and Les Preludes, Liszt. For the second half of the program Mme. Ney played the Tchaikowsky concerto in B flat minor, op. 23, with her customary virility and finish.

For the program on February 1, Carl Lindegrin, basso, of Ypsilanti, and Philip Abbas, cellist, were the soloists. Both are great favorites with the audience and were warmly welcomed and as warmly applauded for their numbers. Mr. Lindegrin sang Per questa bella mano, Mozart, and Le Tambour Majeur, Massenet. Mr. Abbas played Andante Cantabile, Tartini; Gavotte No. 2, and Tarantelle by Popper. Mr. Kolar conducted his forces through the overture Il Seraglio, Mozart; Coppelia, Delibes; nocturne and scherzo from Midsummernight's Dream, Mendelssohn, and the march, Pomp and Circumstance, Elgar, and shared in the popular acclaim.

MARCEL DUPRÉ HEARD.

The Detroit Symphony Society presented Marcel Dupré, French organist, at Orchestra Hall, the evening of January 15. An artist of the first rank, Mr. Dupré manifested a complete mastery of technic and expression in every number played. Considerable interest was aroused by his own composition, Passion Symphony, which is built upon modern harmony and tonality. He closed his program with an improvisation on a theme presented by Victor Kolar, assistant conductor of the Detroit Orchestra. Of the many fine things he did the improvisation was his best and most interesting offering. It was given in the form of a prelude and fugue and instantly won the appreciation of the audience. He was recalled several times and gave two encores.

YOUNG PEOPLE'S CONCERT.

On the morning of January 17, the third concert for young people, given by the Detroit Orchestra, was devoted to Compositions Not Influenced by the Nationality of the Composer. Explanatory remarks were made by Edith M. Rhett. The program, conducted by Victor Kolar, included Overture Miniature from the Nutcracker Suite, Tschai-

MUSICAL COURIER

kowsky; Phaeton scherzo from A Midsummer Night's Dream, Mendelssohn; and Les Preludes, Liszt. Mme. Clemens, contralto, contributed a group of songs.

PAVLOWA IN RETURN ENGAGEMENT.

Three performances were given by Pavlowa and her company at Orchestra Hall, January 24 and 25. As usual, capacity houses greeted her.

ROMAN CHOIR GIVES TWO PROGRAMS.

The Roman Choir appeared twice at Arcadia, on January 19, under the auspices of the Young Men's Order of the Roman Catholic Church. Large audiences greeted them at both performances.

ROSA PONSELLE IN RECITAL.

On the evening of January 30, Rosa Ponselle, soprano, gave a recital at Orchestra Hall and captivated her audience by her beautiful voice and charming personality. Her program had the merit of diversity and was sung in many languages. Her encores were numerous and for some of them she played her own accompaniments. The accompanist of the evening was Stuart Ross, pianist of no mean ability, who also contributed several piano numbers.

SCHIPA AT ORCHESTRA HALL.

That fine artist, Tito Schipa, recently gave a recital at Orchestra Hall. He strengthened the deep impression he made here last winter. His beautiful voice was used with taste, intelligence and discrimination. Whether his offering was an operatic aria or a simple ballad made no difference—each was sung beautifully. He was assisted by Lillian Keller, a local soprano. Jose Echaniz was Mr. Schipa's accompanist and contributed two groups of piano numbers, pleasing the audience so well that he was encored after each. Margaret Mannebach, a talented accompanist, played for Mrs. Keller.

J. M. S.

Earle Laros Acclaimed

Earle Laros, pianist, and conductor of the Easton Symphony Orchestra, appeared recently as soloist with the Allentown Symphony Orchestra, Lloyd Moll, conductor. The engagement of Mr. Laros showed a splendid spirit to exist between these neighboring cities, for he was accorded an ovation when he appeared upon the stage. There were many recalls after the playing of the Rimsky-Korsakoff concerto and Mr. Laros played two encores, including his own prelude in B minor. The Allentown Morning Call, in reviewing the concert stated: "Mr. Laros was accorded an ovation by his enthralled hearers who were simply captivated and carried away by his interpretation of the concerto. He portrayed the message of the composer with an insight and skill truly remarkable. His mastery over the instrument and his splendid musicianship were noted and acclaimed by his enthused hearers."

California Master School Inquiries

Alice Seckles, business manager of the Master School of Musical Arts of California, recently wired Lazar S. Samoiloff, director, that she has had inquiries about instruction in the master school from twenty-three states. He has also received the following telegram: "Saroya great success in Chenier. Mason says best example pure vocal art of company's engagement. Pure, unforced, flexible, expressive. Woodman says sang divinely, scored greater triumph than two years ago. Brown says high notes smooth without shrillness, increased timbre color. I entertained her today. (Signed) ALICE SECKLES."

Musical at Grace Hofheimer's Studio

On February 8 another of the "public tests" for the younger students was held at Grace Hofheimer's studio in The Hotel Wellington, New York. The children, whose

ages range from eight to eleven years, were given a written and oral test in theory and were judged for the playing of scales and memorized pieces. Those who took part were: Doris and Eleanor Pomerantz, Vivian Klar, Josephine Maratea, Sophie Press, Lucille Hermann, Gladys and Mildred Hertzog, Mildred Dorfmann, and Florence Gerber. The prize winners were Josephine Maratea, Lucille Hermann, and Florence Gerber.

Lucille, Julia and Ruth Rosenzweig, advanced students of Miss Hofheimer, played some solos, and Miss Rosenzweig, who has played frequently for the radio, acted as judge.

National Opera Club Meets

The regular monthly educational affair given by the National Opera Club of America (Baroness von Klenner, president), in the Astor Gallery, February 12, offered the prelude, Aida, by Dr. Clement B. Shaw with Francis Lapham at the piano. His talk was full of suggestive information, the speaker drawing many excellent lessons from the life of moderation lived by Verdi. Hortense Barnhart Jones sang O Don Fatale in a voice of power and dramatic feeling, Isabel Spriggs at the piano. Tenor Ivana Razlog's high tones were very telling in Rossini's Tarantella, and together they sang the farewell duet from Aida.

President von Klenner told her audience she was happy they were there, showing themselves real supporters of the movement for popular opera; said that the time had come when she thought she would "pray over it; let's all do so!" She mentioned the universal courtesy among musicians, who were always ready to do for one another, and appealed to all to aid the "dollar opera," instead of supporting the silly, brainless shows of the day. Guests of honor included Nanny Larsen-Todsen and Maria Mueller, soprano of the Metropolitan Opera, and Leonardo del Credo, of the San Carlo company.

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| DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y. | MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex. |
| ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio, June. Cincinnati Conservatory, June. | ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925. |
| | MRS. B. L. VAN NORT, 224 Tuam Ave., Houston, Texas. |
| | MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla. |

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending February 19. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

BOOKS

(E. C. Schirmer Music Co., Boston)

Principles of Musical Theory, by Renee Longy-Miquelle.

MUSIC

(Chappell & Co., Ltd., London; Chappell-Harms, Inc., New York)

Oh! For the Wings of a Swallow, song, by Hermann Löhr.

Somewhere in This Summer Night, song, by Molly Carew.

The Little Green Balcony, song, by Eric Coates.

I Think of You as Rose-Marie, valse song, by Rollo De Freyne.

The Valley of Roses, song, by Haydn Wood.

Summer, song, by Hermann Löhr.

The Mother's Heart, song, by Robert Coningsby Clarke.

(Ascherberg, Hopwood & Crew, Ltd., London; Chappell-Harms, Inc., New York)

In the Morning, song, by Archibald Calder.

Serenade Nocturne ('Tis Love, 'Tis Love, That Sets Our Hearts Aglow), song, by Etchecopar.

Silver Stars, song, by G. Coleridge-Taylor.

Will You Be Near Me?, song, by Gerald Crane.

Through You, song, by Dorothy Forster.

Hush-a-bye, Little Coon, song, by Leslie Elliott.

(Carl Fischer, Inc., New York)

Mother Goose Cycle, three part chorus for female voices, by Louis Edgar Johns.

Me Company Along, song, by Richard Hageman.

A Home On the Range (The Cowboy's Home, Sweet Home), song, by Oscar J. Fox.

Greer County (a frontier ballad), by Oscar J. Fox.

The Great Rabbi's Invocation and Rachelina (published separately), from the Second Hebrew song cycle (op. 13), by Lazar Saminsky.

Spring Song (Sian Chok) and Chinese Lullaby (published separately), for piano, transcribed by Harriette Cadby.

A Day in the Life of a Child, seven compositions for the piano, by Jeannette Latimer Norman.

Menuet (Bach), transcribed for violin and piano by Felix Winternitz.

Etude Caprice (Rode), transcribed for violin and piano by Mischa Elman.

Phantasy Japonaise, a suite of three pieces in two parts (published separately), for flute and piano, by Quinto E. Maganini.

(The Arthur P. Schmidt Co., Boston)

A Woodsy Nymph Came Dancing, and Hill-Top Dreaming (published separately), for piano, by Gena Branscombe.

Grazzella, Le Trouvere, Notturno, D'Automne, Pierrette, Valse Viennese, Valse Viennese (Encore edition), for violin (published separately), by Franz Drda.

Choral Prelude on the Tune St. Ann, Choral Prelude on the Tune Rockingham (published separately), for organ, by T. Tertius Noble.

(Evette & Schaeffer, Paris)

La Farandole des Chimères, Le Vieux Bateau de Rouen, La Chanson des Ages, Chinoiserie (published separately), songs, by André Alexandre.

(Kommissionsverlag von Gebrüder Hug & Co., Zurich)

Six Songs, by Karl Turban.

(Harms, Inc., New York)

O, Light of All the World, sacred song, by Bernard Hamblen.

Chinese Flower, song, by Robert Hood Bowers.

BOOKS

(Oliver Ditson Company, Boston)

Your Voice and You, by Clara Kathleen Rogers.—Under the title is printed "a practical application of psychology to singing," a phrase which one might think would be likely to create prejudice in many minds. On the cover is a note which says: "that the work stresses the psychological aspects of singing rather than its physiological processes is in accord with the major trend of today." This, too, one might think, would prove to be poor advertising, because it is sure to create prejudice in many minds.

But there seems to be an explanation. And the explanation lies in the various and varied understandings of the much used and greatly misused word "psychology." "Psychology" said a singing teacher to this reviewer the other day, "hokum! bunk!" In the minds of many people it is just that. The word has been used so often by promoters of magic, and near-magic and fake magic, that is has got a bad name.

Let us hasten to add that in the book before us it is not so used. The book, on the other hand, is highly practical. It is full of ordinary common sense. It does, it is true, talk about "self-expression," "control of self," "the compelling quality in your singing which holds your audience in its grip" and which is, in its very nature, magnetic," and so on, but it fights shy of the error of undertaking to teach these things, or to teach singing through these things. The means recommended in learning to sing are thoroughly orthodox and should prove thoroughly effective. There are exercises, with careful details as to how they should be studied, and many explanations of things which may be matters of doubt with students. There are also suggestions as to how to overcome stage fright in which we read: "You may rest as-

sured that for such artists as Paderewski, Kreisler and Rachmaninoff, for instance, there is no such thing as stage fright." Some artists of similar caliber tell a different story.

GLEE CLUB SONGS

(E. C. Schirmer Music Co., Boston)

Harvard University Glee Club Collection.—The secret is out. One reason for the magnificent results which Dr. Archibald T. Davison has obtained with the Harvard University Glee Club is because he knew how to make of some of the finest gems of musical literature arrangements—amounting really to transcriptions—for male voices, while they perfectly preserve the spirit of the original, show musical effects that were hardly thought possible to obtain from men's voices in four parts—and Dr. Davison rarely writes more. And with this word of hearty commendation for his work, the whole volume is reviewed, for in the selection of numbers to be included in it he has displayed the same fine taste as in making the arrangements themselves. Such composers as are listed require neither introduction nor praise, for instance: Cornelius (Salamalecum, from the Barber of Bagdad), Bach (Crucifixus and Con Sancto Spiritu, from the B minor Mass), John Dowland (Come Again, Sweet Love), Georg Henschel (Morning Hymn), Orlando in Lasso, Thomas Morley (three lovely madrigals), Palestrina, Pergolesi, and Thomas Weelkes (The Nightingale), as well as half a dozen others. For a male chorus anxious to sing the best there is offered, this volume is invaluable.

MISCELLANEOUS MUSIC

(Sam Fox Publishing Co., Cleveland)

I'll Give the World for You, song, by J. S. Zamecnik. This ballad looks like what is colloquially known as a "sure fire" success. Mr. Zamecnik has succeeded in evolving a very tuneful refrain in sentimental style without being silly, while confining his melody within the exceedingly practical range of one octave and a half tone. The accompaniment is effective without being difficult. Sure of success on any popular program. Violin and cello obligato are provided.

Cinderella, valse ballet for piano, by Frederick A. Williams. A graceful, attractive short set of waltzes, not difficult and thoroughly effective as a light recital number.

Indian Dawn, song, by J. S. Zamecnik. There is such

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a thing as genealogy in songs, just as in families. If Charles Wakefield Cadman had not written The Land of the Sky-Blue Water, Robert Lieurance would not have written The Waters of Minnetonka, nor would Frederick Knight Logan have written Pale Moon, or last of all, would J. S. Zamecnik have "composed" Indian Dawn. This latter reminds one of the newspaper amalgamation by Frank Munsey, combining all the features of its predecessors and being worse than any one of them.

(Clayton F. Summy Co., Chicago)

I Love to Tell the Story, a sacred song by J. De Forest Cline.—A very simple composition within reach of singers and players of small technical equipment. The melody is of a popular nature and is effectively developed.

Are You Ready, a spiritual, by Hilbert E. Stewart.—A short and simple Negro tune which sounds, and may be, authentic. The arrangement is unusually effective.

Lullaby Story, by Buena Carter.—Two pages of second grade piano music.

The River, a prelude by Phyllis Fergus.—This music was apparently printed in 1923 by the Chicago Tribune. It is marked on top Chicago Tribune line o'type Tom Tom, whatever that may mean. There is a poem attached to it, although it does not seem to be a song. The music is of such a nature that it could be used as a study in two-hand arpeggios.

Dance, by Buena Carter.—Two pages of third grade music.

Jiggermerig, by Gabriel Hines.—A difficult scherzo for piano, of a very attractive and effective nature.

Pierrette Among the Shepherds, a pastoral opera by Louis Woodson Curtis.—On the outside cover this is called an opera, on the inside cover this is called an operetta in a prologue and one act. The music is obviously of the operetta type, and might even be assumed to be intended for a school play. It is very easy and the score is well made and pretty.

(Carl Fischer, Inc., New York)

Tango Serenade, for violin and piano, by Edward G. Simon. Two versions in one edition, as played by Godfrey Ludlow and played by Lucille Collette.—The piano accompaniment of both of these modes of playing the composition seems to be identical and the difference seems to lie solely in the violin arrangement. Both of the violin arrangements are rather difficult. The Ludlow one calls for a lot of harmonics while the Collette one calls for an equal lot of double stops.

(Harold Flammer, New York)

The Builder, chorus for men's voices, by Charles Wakefield Cadman.—This chorus starts off with a curious theme in which the syncopation is of such a nature that it suggests ragtime. It is a forceful work, excellently developed with some enharmonic progressions that are very interesting indeed. It is short and of moderate difficulty.

(White-Smith Co., Boston)

Four Bird Sketches, for piano, by R. Deane Shure.—Each of these compositions is made up of what is presumed to be the actual song of one of our American birds. The music is an evidence rather of aspiration than of inspiration.

(T. W. Allen, New York)

Washington and Lee Swing, fox trot, by Thornton W. Allen.—This work, which was published about ten years ago and has since become famous, being at the present time among the season's best sellers, is now issued for small or full orchestra. The small orchestra arrangement is particularly adapted for hotel, theater and dance orchestras and includes the tenor banjo and saxophones so necessary. The arrangement for full orchestra might well be called a "symphonic fox trot" inasmuch as enough of the instruments of the symphony orchestra are included to make it available for the very large orchestras such as one finds at The Capitol, The Rivoli and Rialto in New York. Both arrangements are very effective. The demand for the composition is so great that this will be a welcome publication. Meyer Davis has made a special orchestra arrangement of his own for the Victor Talking Machine Company, and this record is having a tremendous sale.

(Chappell & Co., Ltd., London)

The Wild Ride, by Vivian Hickey.—Here is a vigorous and dramatic song with an accompaniment which imi-

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tates the galloping of horses. The design is quite modern and effective in an obvious sort of way.

Apple Blossom, by Cuthbert Clarke.—Why a composer should write a tune in quick-step rhythm and call it an Idyll of Spring is one of the mysteries to the like of which the music reviewer is very often called upon to seek an answer. The pity of it is that often, as in this case, the music is very good and it is simply spoilt by having no connection whatever with the name. This is a decidedly brilliant and effective little piano piece of moderate difficulty.

The Short Cut to Rosses, by Vivian Hickey.—A British ballad in Irish manner.

Hageman and Van Grove for Chicago Musical College

The Chicago Musical College Summer Master School offers many attractions to the musical student, none greater, than the announcement of the classes in the art of accompanying. One of the fields of music that have been hitherto inadequately cultivated is that of the accompanist. Yet the accompanist, who is master of his art, is in an enviable position, for he is ever in demand and the remuneration he receives for his services is large. Two of the few masters of the art of accompanying in America are Richard Hageman and Isaac Van Grove. Mr. Hageman is prepared to impart to others the skill for which he is so noted—skill which has made his services invaluable to the great singers and performers of the United States and Europe. Isaac Van Grove's phe-



RICHARD HAGEMAN.

nomenal ability as an accompanist attracted the attention of some of the great violinists of the day as well as singers. Although Mr. Hageman will not only teach accompaniment in classes, Van Grove will give private lessons in that art at the Chicago Musical College this summer. Instruction in accompanying will be given in private lessons this summer for the first time in the history of the Chicago Musical College.

Sevcik Writes Scapiro, His Sole Assistant

Prof. O. Sevcik, in his correspondence with his sole associate teacher, Michel Scapiro, among other interesting items, encloses the following letter from Erika Morini:

Vienna, December 1, 1924.

Dear Herr Prof. Sevcik:
I take this opportunity to thank you again. I have gained so much by renewing my lessons with you that I feel I cannot be grateful enough and hope you will now be pleased with my playing. It would be a great pleasure for me if you could manage to come to hear me at one of my Vienna recitals, and so convince yourself how greatly I have profited by my studies with you this summer.

With hearty regards and best wishes,

Your grateful pupil,

ERIKA MORINI.

Michel Scapiro is having a very busy season with his teaching and recitals. His classes include a number of teachers from various schools in Texas, who have come to him for a special course in teaching and repertory. Michel Scapiro's Seven Compositions for Violin and Piano are being extensively played, judging by the many programs and letters sent to the composer. Requests have come to him for information as to whether he accepts non-advanced pupils. Mr. Scapiro wishes to say that he takes as much interest in moulding embryo artists as he does in advanced violinists.

Muzio Singing Buzzi-Pecchia Song

Muzio is singing Mal d'Amore, by Buzzi-Pecchia, on all her programs.

W. J. HENDERSON
Dean of New York Critics
N. Y. Sun, Dec. 8th, 1924
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MUSICAL COURIER

WASHINGTON ENJOYS DAMROSCH AND THE NEW YORK SYMPHONY

Hull, Howe, Barclay, Thomas, Dal Monte, Sundelius, Seagle, Fontenay, Leopold, Barozzi and Garrison Heard—Philadelphia Orchestra Has Van Hoogstraten as Guest Conductor—Leopold Gives Lecture—Recital—National String Quartet Enjoyed—Boston Symphony Acclaimed—Notes

Washington, D. C., February 6—On the evening of January 12, Walter Damrosch and his Orchestra played at the Central High School under the direction of the Washington Society of the Fine Arts. The usual explanatory prefaces were given covering works of Beethoven, Dvorak, Mozart and Franck and were followed by the always delightful renditions that the organization is capable of offering.

At Poli's Theater, under the management of Mrs. Wilson-Green, the afternoon of January 13, an all Wagner program was presented to a capacity house. Berta Morena was the soloist. Her offerings included sundry songs and a number from Tannhäuser together with the Liebestod. The orchestral numbers covered excerpts from Tannhäuser, Meistersinger, Parsifal and the thrice welcome Tristan, the first in three seasons.

HULL-HOWE-BARCLAY RECITAL

Mrs. Lawrence Townsend held her second morning musicale at Rauscher's, January 14, with Anne Hull and Mary Howe, pianists, and John Barclay, baritone, as the soloists. Mr. Barclay maintained his previous fine standing and Frank Bibb accompanied with every requisite. The two-piano music of Miss Howe and Miss Hull was taken from the compositions of Bach, Rachmaninoff, Duvernoy, Debussy, Ravel and Arensky. The soloists were heavily applauded and responded with additional numbers.

JOHN CHARLES THOMAS ENJOYED

T. Arthur Smith, Inc., were responsible for the appearance of John Charles Thomas at the National Theater, January 14. There was a large gathering that was delighted with his interpretations. Lester Hodges, coming for the first time with the baritone, was well received in the role of accompanist.

DEBUT OF TOTI DAL MONTE

The much heralded coloratura, Toti Dal Monte, came to Poli's on January 19, under Mrs. Greene's management. Her program was varied and unique, calculated to demonstrate her prowess. That she was highly successful in winning the large audience is proven by the many recalls she was forced to answer. Henri Bove furnished a group of flute solos, likewise handling with skill the obligatos required. Dorothy Kennedy played commendably in her piano numbers and satisfied in supporting the soprano.

VAN HOOGSTRATEN LEADS PHILADELPHIANS

Washington audiences were introduced to Willem Van Hoogstraten on January 20, when the Philharmonic leader was the guest conductor of the Philadelphia Orchestra. His program included the Oberon overture, Debussy's L'Après Midi d'un Faune, the Tschaikowsky Francesca da Rimini fantasy and the fourth symphony of Brahms. The editions were splendidly given and at the close there was an ovation for the visitor. T. Arthur Smith, Inc., were the managers.

RALPH LEOPOLD IN LECTURE RECITAL

A real local favorite, Ralph Leopold, appeared at the Central High School, January 19, giving an instructive talk on the Romantics. Mr. Leopold's comments were of great value in that there was brevity and clearness in each annotation as well as considerable information. His interpretations were of uniformly high order. It is quite sufficient to say that his technical equipment was always adequate to care for the compositions. The Washington Society of the Fine Arts is to be congratulated upon securing the pianist for the occasion.

MARIE SUNDELius-SOCRATE BAROZZI

Marie Sundelius and Socrate Barozzi provided the program for the third musical morning, January 21, at Rauscher's. The soprano was charming in sundry numbers, including a few Swedish songs. Appearing for the first time locally, Mr. Barozzi made a favorable impression. Bernard Wagenaar was the assistant.

NATIONAL STRING QUARTET

The National String Quartet played at the Playhouse, January 21, for the initial concert of the season. It was recalled again and again. The personnel of the ensemble is made up of Henri Sokolov and Max Pugatsky, first and second violins; Samuel Feldman, viola; Richard Lorleberg, cello; LaSalle Spier, piano, and J. Accaro, flutist.

BOSTON SYMPHONY VISITS

The hosts who awaited the arrival of Serge Koussevitzky turned out to greet him and the Boston Symphony on January 27. His offerings covered Bach (C. P. E.), Berlioz, Debussy and Beethoven. Great applause greeted the director upon the completion of each work, and at the close of the concert the enthusiastic gathering stayed to further demonstrate its approval. Mrs. Greene was responsible for the appearance.

FONTENAY-SEAGLE COMBINATION WELL LIKED

Edette le Fontenay, soprano, and Oscar Seagle, baritone, gave the fourth concert in the morning series sponsored by Mrs. Lawrence Townsend. Miss Fontenay delighted with her Mozart, Debussy, Puccini and Foster, while Mr. Seagle did exceedingly well with the lieder, the French group and the negro spirituals. The popular Hamlet duet closed the program. Frederick Bristol was a suitable accompanist.

MABEL GARRISON PLEASES

There was genuine delight manifested by those who heard Mabel Garrison at the National Theater on January 29. The soprano was vocally excellent, covering a deal of song literature in the numbers which she presented. The Italian folksongs were the "hits of the evening," though much applause was given for the interpretations accorded the simple melodies of other lands. Accompanying art was seldom better demonstrated than by George Siemann on this occasion.

NOTES

George C. Meyers has been engaged as the tenor soloist at the New York Avenue Presbyterian Church.

A delightful song recital was recently given by Eva

Whitford Lovette, soprano, at the Shoreham Hotel. Her program included several additions by Dr. T. S. Lovette, who played the accompaniments.

Edgar Gray, basso, and Ruby Gerard, violinist, were the soloists at the musical service of the First Congregational Church, January 18.

Presented by McCall Lanham, Raymond G. Moore, baritone, gave a recital at the Chevy Chase School during the past month.

Netta Craig, soprano, provided a charming costume recital at the Georgetown Convent of the Visitation, January 31.

The return of Grace LaMar, mezzo, has been a welcome one. She has spent the last few seasons in Milan studying under Pieraccini and was accorded much praise by the Italian press for her operatic work.

Seventy-five members have enrolled in the latest musical club known as the Philharmonic Society of Georgetown. Guy Lucas is the director while Charles T. Ferry is appointed to take care of the accompaniments.

The fortieth recital by the students of the Washington College of Music was held at the Central High School, February 3.

The concert at the Grace Dodge Hotel, February 1, was arranged by W. E. Braithwaite, who secured Ethel Holtzclaw Gawler, soprano; Helen Gerber, violinist, and Katherine Riggs, harpist, for the affair. George H. Wilson assisted at the piano.

T. F. G.

Claire Dux Satisfies in Detroit

Claire Dux's success in her recital for the Detroit Athletic Club is evident in this letter, written to Concert Management Arthur Judson following her concert there:

I neglected to write you about Claire Dux's recital. She was ten times better than I expected. Nothing we have ever had in the club gave more satisfaction. Everything she did was perfection and I may say that she was very gracious about encores and all that sort of thing.

Yours very truly,
(Signed) CHAS. A. HUGHES, Secretary.

Eleanor P. Sherwood's Opinion of Beloved

Eleanor P. Sherwood says the following of the Vil-Silberta song, Beloved: "I find it very beautiful—full of talent and temperament and very clever in its unique musically treatment of material now too apt to prove hackneyed in effect."

Barozzi to Play in Pittsburgh

Contracts have been signed for an appearance in concert by Socrate Barozzi in Pittsburgh, Pa., on March 30. This will be the Roumanian violinist's first appearance in the Pennsylvania city.

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SAN FRANCISCO ENJOYS SAN CARLO PERFORMANCES

Maier and Pattison, Salvi, De Pachmann and Roman Choir Welcomed—"Pop" Offers Diverse Program—Symphony Introduces Bloch's Jewish Poems—Notes

San Francisco, Cal., February 9.—Fortune Gallo's San Carlo Company is paying San Francisco its annual visit and under the local management of the Elwyn Concert Bureau attracting capacity houses. While we have always admired Alice Gentle as Carmen, she had the opportunity of proving, on February 2, that she is an equally glorious Tosca. Other principals in the cast were Manuel Salazar who, as Cavaradossi, was convincing vocally and histrionically, and Mario Valle whose Scarpia earned a well deserved ovation. Fulgenzio Guerrieri conducted with animation and musical understanding.

Another splendid performance was that of Andrea Chenier. Bianca Saroya was Maddalena. She acted with distinction and charmed with her rich voice. Vocally, Stella De Mette was most pleasing while Manuel Salazar and Mario Basile sang impressively. Other operas heard during this first week were Aida, Faust, Butterfly, Rigoletto, Carmen, Trovatore, Cavalleria and Pagliacci.

San Francisco opera lovers should feel grateful to the Elwyn Concert Bureau for enabling them to hear this splendid aggregation of artists. The management has made the price of admission within the reach of everyone, thus affording music students and young artists an educational and pleasurable benefit.

MAIER AND PATTISON GIVE SECOND CONCERT

On the afternoon of February 1, under the management of Selby C. Oppenheimer, Guy Maier and Lee Pattison gave their second duo-piano recital and were in perfect accord. The two artists created the same sensation as at their previous appearance.

Salvi Plays for Matinee Audience

A brilliant musical event was the concert of the harpist, Alberto Salvi, which was the fourth attraction of Alice Seckel's series of Matinee Musicales. Mr. Salvi found favor with the audience in several groups of charming numbers, as well as in his own arrangements of other well known compositions. He played before a capacity house and was given a rousing welcome.

SIXTH "POP" CONCERT WELL ATTENDED

Another afternoon of music which afforded genuine pleasure was given by the San Francisco Symphony Orchestra, Alfred Hertz conducting, when, in the seven programmed numbers, the eminent director touched as many diversified moods. Saint-Saëns' Carnival of the Animals was of prime importance on the program. This work was one of the sensations of last season and it created an equal amount of enthusiasm at this hearing. Ellen Edwards and Allan Bier played the piano parts included in the score, while Walter Ferner was wildly applauded for his suave reading of Le Cygne. Other numbers which Mr. Hertz directed with confidence and energy were prelude to Lohengrin; Four Hungarian Dances (Brahms); overture to William Tell; Weingartner's arrangement of the Invitation to the Dance (Weber), and Ballet Suite (Gluck-Gevaert).

De PACHMANN IN FINE PROGRAM

Vladimir De Pachmann, who gave his farewell San Francisco recital at the Columbia Theater on the afternoon of February 8 under the management of Selby C. Oppenheimer, elicited much admiration from a large audience for his delightful playing which was accompanied by his usual comments. De Pachmann did not confine himself entirely to the interpretation of Chopin, but played with a caressing touch, tones of delicate and translucent hues, astonishing technique and lofty and refined feeling, numbers of Schumann, Mozart and Liszt. Needless to say, his audience was an appreciative one for whom he added several encores at the end of the recital.

EIGHTH PAIR OF SYMPHONY CONCERTS.

The novelty of the eighth pair of concerts of the San Francisco Symphony Orchestra, conducted by Alfred Hertz in the Curran Theater on the afternoons of February 6 and 8, was Ernest Bloch's Three Jewish Poems entitled Dance, Rite and Funeral Procession. It was admirably executed by Mr. Hertz and his men and made a deep impression. Brahms' Academic Festival Overture was faultlessly

MUSICAL COURIER

played in so far as rhythm, tempo and vigor are concerned. The symphony was Cesar Franck's D minor, and Mr. Hertz gave a dignified reading of the score.

THE ROMAN CHOIR VISITS

Under the management of Frank W. Healy, The Roman Choir, directed by Cavalier Angelo Negri, appeared here for the first time at the Exposition Auditorium on the afternoon of February 8, giving a concert for the benefit of the Diocesan Music Fund. The program gave great satisfaction to the large audience.

NOTES

The San Francisco Trio—Elsie Cook Laraia, pianist; William F. Laraia, violin; Willem Dehe, cello—gave the second concert of its fourth season in the Gold Ballroom of the Fairmont Hotel on January 27.

Raymond L. White, pianist and faculty member of the Arrillaga Musical College, gave an excellent program at the college auditorium recently upon which occasion he exhibited his ability as a technician and musicianship of a profound nature.

Ruth Viola Davis, pianist and teacher, has had many demands for her artist pupils. Those who have appeared in public recently are Dale Graham Adams, Julia and Evelyn Merrell, Vivian Shaw, Marjorie Moss, Marie Carroll, Virginia Weaver and Amelia Saustegian.

Chesley Mills, former conductor of the San Diego Symphony Orchestra and the Coronado Tent City Band, has been engaged to conduct the orchestra of the Arrillaga Musical College and manage the ensemble classes of the school.

Olga Block Barrett, pianist and teacher, presented a number of excellently trained students at her residence studio during the week.

The Allied Arts Club, of which Mrs. Edward R. Place is president, gave two splendid programs during the latter part of January.

Louis Ford, violinist, and Elizabeth Witter, mezzo-soprano, with Gyula Ormey at the piano, participated in the first of the February Fortnightly concerts given by Ida G. Scott at the St. Francis Hotel.

George Kruger charmed a crowd of music lovers at his piano recital on the evening of February 5.

Marshall Giselman, organist at the California Palace of the Legion of Honor, gave the first regular weekly recital there on the afternoon of February 1.

On February 7 Arthur Bliss, English composer and lecturer, appeared on Ida Scott's music appreciation course at the Native Sons' Hall and talked on Early Symphonies and Symphonists, illustrating his remarks at the piano.

Antonin Blaha, Bohemian violinist, gave a recital at the California Club, assisted by Miss Lawson, soprano, with Elizabeth Silva at the piano. Their program was repeated at the Arrillaga Musical College.

Victor Lichtenstein, director of the Y. M. H. A. Symphony Orchestra, is meeting with unusual success with his Symphonilogues which embrace the various programs given by the Symphony Orchestra, of which Mr. Lichtenstein is a member.

The San Francisco Musical Club presented at its recent meeting in the ballroom of the Fairmont Hotel works of Schubert and Schumann that are new to San Francisco audiences. Anthony Linden, of the Symphony Orchestra, with Eva Garcia at the piano, played the introduction, theme and variations for flute and piano which Schubert elaborated from his Trocken Blumen. Mrs. Frank Ostrander sang the settings for three Byron poems. A group of Schumann piano compositions rarely heard was given by Sally Osborn, Flora Bruner, Mrs. Frank Ostrander, Mrs. Edward Lichtenberg and Mrs. Leon Jones presented vocal ensemble numbers by Schubert and Schumann.

Mabel Riegelman is greatly in demand this season. The soprano, formerly a member of both the Chicago and Boston Opera Companies, is now filling a number of important engagements on the Pacific Coast and adding many new admirers to her already large number.

Jack Adams, concert manager and member of the Wolfson Musical Bureau of New York, was a welcome visitor in San Francisco this week.

C. H. A.

PORLAND, ORE.

Portland, Ore., February 6.—More than 13,000 Oregonians assembled at the Public Auditorium to hear the San Carlo Grand Opera Company. With Alice Gentle singing the title role, the company opened in La Tosca on January 29. Pleasing work was also done by Manuel Salazar and Anne Roselle in Andrea Chenier, Tamaki Miura in Madame Butterfly and Manuel Salazar and Bianca Saroya in Il Trovatore. Fulgenzio Guerrieri conducted.

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The season was shorter than usual, owing to the fact that the management has booked several new cities this year. The company is touring the Pacific Coast under the direction of the Elwyn Concert Bureau of Portland.

Erna Rubinstein played in the Public Auditorium on February 2, appearing under the management of Steers & Coman. The violinist, with Miklos Schwab at the piano, was heard in Weiner's sonata in F sharp minor, Mendelssohn's violin concerto and other numbers. Enthusiasm ran high. It was a memorable occasion.

Patricia Murphy Calloway, soprano, sang at the last meeting of the MacDowell Club. She was warmly applauded. May Van Dyke Hardwick furnished the accompaniments.

David Campbell, pianist, gave his second recital of the season in the Woman's Club Building on February 5. The audience was enthusiastic.

J. R. O.

LOS ANGELES SYMPHONY OFFERS MARIA IVOGUN

Salvi Presented in Recital by Behymer—Other News

Los Angeles, Cal., February 6.—The ninth pair of symphony concerts at the Philharmonic Auditorium, under Henry Rothwell, had Maria Ivogun as soloist. She sang Mozart's aria, Martern aller Arten, and Zerbini's aria, Gross Machtige Prinzessin, from Strauss' Ariadne auf Naxos. The chief interest in the orchestral offering centered around Honegger's Pacific 231, this being the Los Angeles premiere. A Beethoven symphony and Wagner's Ride of the Valkyries completed the program.

Salvi Gives Harp Recital

L. E. Behymer presented Alberto Salvi, harpist, in recital at the Philharmonic Auditorium, February 3. His playing was a revelation of the possibilities of the harp and the house was packed. At the finish they clamored for more. Mr. Salvi generously playing five or six charming extra numbers.

NOTES

The first appearance of the Luboviski Trio—Calmon Luboviski, violinist and director; Maurice Amsterdam, cellist, and Claire Forbes Crane, pianist—in the Playhouse, February 1, was attended by a large and enthusiastic audience.

An organ recital was given at Boardwalk auditorium, University of Southern California, under the auspices of the American Guild of Organists.

Zadah Guerin, pianist, was soloist with the Los Angeles Oratorio Society, January 31, at its banquet.

Salvador Ordonez gave a scholarly program recently at the Ambassador Theater.

The first concert of this season was given by the Woman's Symphony Orchestra, conducted by Henry Schoenfeld. The Beethoven symphony No. 4, a suite by Schoenfeld, and the Weber overture to Presciosa constituted the orchestral offering. Frederick Huttman, tenor, was the soloist of the evening. Particularly pleasing was his rendition of Thou Art Like a Flower, by the conductor, with a cello obligato by Lucy Fuhrer Center. Leonora Pier was at the piano.

The pupils of Leona Neblett gave a recital, January 31, at Chickering Hall.

More than \$10,000 has already been pledged for the summer Bowl concerts; \$50,000 is necessary. There has been much gossip concerning the alleged intention of the Pasadena Rose Tournament Committee using the Rose Bowl for summer concerts and its effect on the Hollywood Bowl.

Gastano Merola, musical director in 1924 of the San Francisco and Los Angeles Opera Company, stopped in Los Angeles on his return from Europe recently.

L. E. Behymer announces the return of Yeatman Griffith this coming summer to conduct his third master class.

The formal opening of the Musical Art Institute, Dr. Alexis Kall, director, occurred at 950 S. Vermont street, the afternoon of February 1.

Charles Edson Farwell has received word that his Mother Mine poem, by Kipling, is being featured in Kansas City by One May Miller.

Mr. and Mrs. Steeb entertained after the symphony concert Sunday in honor of the soloist, Edna Gunnar Peterson.

Marta Oatman is offering a prize for a name for her new theater in keeping with the Chinese decorations.

B. L. H.

Estelle Hutchinson Using Beloved

Estelle Hutchinson, the New York and Springfield, Mass., vocal teacher, says the following about the new Vila-Silberta song, Beloved: "I have already sung it through myself and hope to learn it real soon to use more extensively. I love the song and wish it much success."

February 26, 1925

ACROSS THE COUNTRY

Akron, Ohio, February 15.—A host of music lovers turned out the night of February 9 to welcome Rosa Ponselle, dramatic soprano, back to Akron when she appeared in concert at the Akron Armory. They were rewarded with one of the finest concerts heard here this season. She appeared on the Tuesday Musical Course. Miss Ponselle was assisted at the piano by Stuart Ross.

A pleasing costume recital was offered at the Armory here, through the courtesy of the George S. Dales Company, by Elenor Shaw. R. McC.

Alliance, Ohio, February 15.—A capacity audience filled the high school auditorium, February 8, to hear the second concert of the Alliance Symphony Orchestra. Mrs. R. F. Thaw, of Akron, was the soloist and pleased with an aria from *La Traviata*. Vera Welker played the accompaniments. R. McC.

Athens, Ga., February 11.—A beautiful entertainment was given by the Denishawn Dancers at the Colonial Theater on the evening of January 31. The entire program was artistic and inspiring.

The Leachitzky Club held its monthly meeting in Miss Crenshaw's studio, February 10. The subject discussed was The Early Pianoforte Composers.

A special musical service was given at Emanuel Episcopal Church, February 8. The occasion was the dedication of the altar and chapel to the memory of Bishop Beatty and several minor dedications. H. M. C.

Atlantic City, N. J., February 16.—On January 29 Mr. and Mrs. Henry W. Leeds presented to invited guests and patrons of Chalfonte-Haddon Hall, the Cap and Bell Club of Haverford College in a repertory of college songs. On January 31 they appeared in Vernon Room of Haddon Hall.

January 22, four soloists appeared in the auditorium of the new high school under the auspices of the Board of Education. Alexander Zenker, violinist; Mildred Fass, soprano; Dorothy Johnson Baesler, harpist, and Clarence Furhman, pianist, delighted a large and appreciative audience.

On January 25, Rose Weintrob, local soprano, was the artist assisting Arthur Scott Brook, city organist, at the weekly recital given in the auditorium of the Albany avenue high school.

Cecille Steiner, nineteen year old violinist, has recently been honored by the Curtis Institute of Music in Philadelphia. The award of a partial scholarship places this young soloist under the tuition of Michael Press.

Vida Roper's elementary piano pupils made their first

appearance on January 31 in a recital at her studio. A talk on the life of Robert Schumann was given by Miss Roper. Several of his compositions were played and a prize for the musical puzzle was won by Roselyn Spitzer. F. D. J.

Berea, Ohio, February 10.—Albert Riemenschneider opened his second group of Vesper organ recitals February 1, at Fanny Nast Gamble Auditorium with a delightful program. Janet Watts, soprano of Cleveland, assisted. Her charming manner and beautiful voice made a distinct impression. C.

Boston, Mass. (See letter on another page.)

Bucyrus, Ohio, February 15.—Cecil Fanning, baritone, was presented in an artist's concert the evening of February 10, in the First Methodist Church, under auspices of the Bucyrus Music Club. A feature of his closing group was the Indian opera *Alglala*. Edwin Stainbrook, of Columbus, played Mr. Fanning's accompaniments and also contributed a group of piano numbers. R. McC.

Canton, Ohio, February 15.—Another triumph was achieved by the Canton Community Chorus, the evening of February 9, when Mendelssohn's *Hymn of Praise* was sung in the city auditorium under the directorship of Lawrence A. Cover before a large audience. Accompanying the chorus was a symphony orchestra organized under the direction of Mr. Cover, composed entirely of local musicians. The work of the chorus, assisted by the Community Choruses of Massillon and Orrville, was excellent. R. McC.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Detroit, Mich. (See letter on another page.)

East Liverpool, Ohio, February 15.—Charmed by his personality and voice, storms of applause greeted each number, the evening of February 11, by the American tenor, Charles Marshall, who appeared under the auspices of the East Liverpool Civic Music Association in the Ceramic Theater. Violet Martens was his accompanist. The assisting artist was Aldo Del Misier, violinist. R. McC.

Easton, Pa., February 12.—The second of a series of three concerts was given at the Zion Lutheran Church, the afternoon of February 8. Thomas E. Yerger, organist, at Lafayette College, was the soloist. He presented an interesting and well balanced program for the organ. He was assisted by the Chapel Choir at Lafayette College and by Forrest Free, baritone. Mr. Free, a senior in the college, is the leader of its glee club and has been singing for a number of years at various churches in this city. These recitals have been as well attended this season as in the past few years.

On the afternoon of February 10, the third of a series of four programs dealing with the folk songs of various nations was given before the Woman's Club. Following the plan of the Music Committee, of which Carrie L. Fehr is chairman, the general subject of Folk Music was divided into four sections to be presented on four different afternoons. The first concerned Creole melodies and songs of Kentucky mountain whites. The second division composed German folk songs, and Rebecca Beam, contralto, who is to be the soloist with the Symphony Orchestra on February 17, sang a group of songs by Schumann, Frantz and Schubert. These afternoon programs are opened with papers dealing with the music given. This is followed by the program presented by the Woman's Chorus under the direction of Mrs. George Macan, and various soloists. The third division was devoted to the folk music of Scandinavia. The program was in the hands of Mrs. Stanley Bixler and Esther Bixler. They were assisted by the Woman's Chorus

which sang splendidly; Mrs. Shipman, contralto; Edna Jones, pianist, and Thomas Achenbach, violinist.

The second concert of the Friday afternoon series, given in Lafayette College chapel by Thomas F. Yerger, organist, was presented this week. The assisting soloist was George La Barr, a second year student in the college, principal viola player in the local symphony orchestra, a member of the Achenbach String Quartet and a teacher in the Achenbach School of Music. Mr. Yerger's numbers were interesting and thoroughly enjoyed.

The rehearsals of the Easton Symphony Orchestra are continuing each week under the direction of Earle D. Laros with the prospects of an interesting and well worked out program being presented at the next concert. H. F.

Gainesville, Ga., February 14.—Under the direction of John Hendricks, *Pinafore* has recently been given at Brenau Conservatory. Mr. Hendricks is spending his first season at Brenau and gave a production of professional finish. From the opening to the end of the opera the audience sat spellbound. Conspicuous among the soloists were Corinne Turnipseed, soprano, and Florence Weygandt, mezzo soprano. The ensemble and solo work was above the average. D.

Knoxville, Tenn., February 13.—January brought varying attractions, the first being Paul Whiteman and his Orchestra who offered the same program given by them in New York a few weeks previous. The Lyric Theater was packed with numerous students, and a highly gratified audience it was. The director responded graciously, playing a number of encores. The concert was a benefit and netted a neat sum for the Beverly Hills Tubercular Sanatorium. The evening of January 27 brought the Dennishawn Dancers.

On January 24, in the Clark-Jones-Sheely Hall, the girls' glee club of the Knoxville high school gave its second concert of the season, directed by Miss Stensland, supervisor of music in the city schools. The program given by Elizabeth Lowe, Matel Dysart and Amy Smith bore ample testimony to the efficient work of Miss Stensland.

The Junior Musical Club held its January meeting on the 31st in the Clark-Jones-Sheely Hall, and presented a brief program arranged by Eleanor L. Ernest. Those taking part were Mary and Jean McKinney, Amy Smith, Virginia Baldwin, Mary Elizabeth Ferris and the High School Sextet. At a brief business session officers for the ensuing year were elected as follows: president, Amy Smith; vice-president, Elizabeth Lowe; secretary-treasurer, Mary Elizabeth Ferris.

Russian music was the topic for the study class of the Musical Club on February 3. Mrs. Sprankle gave an interesting paper on Characteristics and Composers and Miss Connor, violinist, and Mrs. Bryant, vocalist, were heard. E. L. E.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Newark, N. J., February 7.—The chorus of the music circle of the Council of Jewish Juniors has begun work on a pageant of music to be presented in April. A rehearsal was held at the home of Miriam Doctor, soprano.

Louise Westwood, director of music in Newark schools, is about to start a course in music appreciation for teachers. The lectures in the course will be Tuesday afternoon at Barnet Street School to teachers of first, second and third grades. B. F. S.

New Philadelphia, Ohio, February 15.—An appreciative audience greeted George Kinsey, baritone, and Gladys Fried, violinist, of Dover, at the Union Opera House, February 9, as the third number of the All Ohio Concert Course. R. McC.

Olivet, Mich., February 2.—Roderick White made his second appearance on the evening of January 30 with the Olivet College Orchestra, under the baton of Pedro Paz, before a crowded house which greeted him with a genuine enthusiasm and appreciation. Mr. White played with brilliance and gave masterly performances. His technic was excellent and his tone pure and of a rich, resonant quality. The orchestra gave Mr. White splendid support, playing with fine expression and always in sympathy. C.

St. Paul, Minn., February 4.—In the matter of free entertainment furnished to the public through the medium of band concerts, St. Paul is said to lead every city in the United States, regardless of size. St. Paul has furnished entertainment at Phalen and Como Parks through the nine week summer season. At Como Park, Fred Albrecht's Band and at Phalen the Minnesota State Band, under the direction of Tony Snyder, have entertained thousands free of charge.

The services of other entertainers and organizations have supplemented the band music. White Brothers and Stendal, singers, were employed during the nine weeks. Robert Gehan, baritone, was engaged for two weeks; Walter Mallory, tenor, two weeks, and many others including Reginald Price, tenor, Ronald Jonsen, baritone, Russell Murphy, baritone, Frank Novak, baritone, Constance Colestock, solo dancer, and the Grand Scandinavian Societies of the Northwest. The following quartets were engaged at various times throughout the concert season: Capitol Quartet and the Great Northern Quartet. D.

Rochester, N. Y. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Greensboro, N. C., Festival Artists

Wade R. Brown, musical director of the Greensboro, N. C., Festival, has engaged Lillian Gustafson, soprano; Rosa Hamilton, contralto, and Steel Jamison, tenor, to sing the solo parts in the first act of Carmen and parts of Il Trovatore for Saturday evening, May 9, assisted by the Philadelphia Orchestra.

Man-Zucca Work at Boston "Pop" Concerts

Man-Zucca's popular and dramatic song, *Rachem*, has been chosen by Agida Jaccia, conductor of the Boston Symphony "Pop" concerts, for one of its programs. He has arranged it for orchestra and it is now in the hands of the copyists. The conductor is most enthusiastic about this number and has requested the composer to be present at the performance in the early spring.

Louise Cameron Baer Sings The Messiah

Louise Cameron Baer was the soprano soloist when Handel's *The Messiah* was given in Grace M. E. Church, Harrisburg, by the Beckley Chorus of fifty-one voices. Miss Baer is an artist pupil of William Thorner.

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

LAWRENCE SCHAUFFLER, PIANIST, JANUARY 15

American Sun
Beethoven's seldom played sonata, op. 178, was read with consideration for its noble content and beautiful melodic line.

NEW YORK TRIO, JANUARY 19

Evening World American Sun
Prof. Radnai has written an agreeable piece of music—light, airy, rhythmic, gay, with plenty of his homeland atmosphere about it.

EDWARD ZATHURECY, VIOLINIST, JANUARY 20

American Journal Sun
The most promising violin debut of the season.

The event justified, for once, the whispered promises that have been making the rounds of late, for the young man speedily proved himself head and shoulders above the multitudinous juveniles of the fiddling fraternity who have berated the town's concert stages this season. . . . An uncommon violin talent. . . . Mr. Zathurecy made known last evening a technique of exceptional volume, vibrancy and beauty, and the ability to play consistently in time, despite the machinations of the weather. But in addition he plays with technical efficiency of a high order, resourceful bowing and genuine musical feeling, to say nothing of a prevailing and authentic sense of style.

Cleveland Institute Notes

This summer Ernest Bloch, director of the Cleveland Institute of Music, will present in Cleveland the master class which he was persuaded to give last summer at the San Francisco Conservatory of Music, and in February at the Eastman School. Beryl Rubinstein, head of the Institute piano department for the summer term, will also conduct a master class in the summer school.

In addition to master classes in piano, violin and cello, courses in concert repertory and interpretation are being planned, and also courses for beginners and for children. Practically the entire teaching staff, including the headmasters, will remain at the Institute for the summer school, which will be held from June 22 to August 1, thus offering to both advanced students and beginners an opportunity to study music during the summer time.

The second semester has now opened at the Institute and together with the regular classes and activities, three recitals are being offered, the first by Nadia Boulanger, lecturer and recitalist on modern music and its evolution; the second by Loraine Wyman, interpreter of folk songs from the old and new worlds, and the last of the series by Wanda Landowska, who gives a program of music for the harpsichord. These recitals are in addition to the regular student and faculty recitals held throughout the school season, and are followed by receptions at the Institute.

Courses in voice, piano and stringed instruments at the Institute are also supplemented by orchestral and choral training. A cello class is now forming for those who wish to develop the artistic possibilities of the cello in orchestra and quartet work and also as a solo instrument. A series of lectures on music appreciation is being given—in every day language—to meet an appeal made by concert patrons and laymen. The faculty and the studio space this year have been enlarged, and the enrollment at the beginning of this second semester shows an increase of over seventy per cent. in comparison with that of the same time last year.

The Woman Pays Club Holds Dance

On January 30, at the new Park Lane Hotel, The Woman Pays Club gave its annual dinner-dance. Since the beginning of the club, no party has ever been such a success. There were many distinguished musicians present. Just before the beginning of the dinner one of the guests of honor, Edward Johnson, tenor of the Metropolitan Opera Company, accompanied by Elmer Zoller, sang several selections and received an ovation. Rarely has Mr. Johnson been heard in better voice. Later on in the evening, James Wolfe, basso of the Metropolitan, accompanied by Lou Olp, sang two selections and included the Volga Boat Song to the delight of all present. The others who took part in the program were Crystal Waters, soprano, who favored the gathering with several selections; Vaughn der Lieth, with her inimitable selections at the piano, which made a great hit, and Marion Pollac, who was also gracious enough to sing several favorite selections. Among the musicians present were Andres de Segurola, Giuseppe Bamboschek, James Wolfe, Edward Johnson, Jeanne Gordon, Clara Edwards, Thelma Hollingsworth Andrews, Olive Taylor, William S. Brady, Henri Souvaine, Nicola Zan, Constance Mering, Estelle Liebling, Nanine Joseph, May Johnson, Gloria Augusta Marks, Suzanne Clough, Lotta Madden, J. A. Riker, Enrica Clay Dillon, Paul Althouse, Mr. and Mrs. Edwin F. Goldman, Elizabeth Lennox, Anne Stratton, Virginia Rea, Rudolph Gruen, Eva Clark and Flora Zabelle.

Florence Irene Jones Pupils in Recital

An informal studio musical by violin pupils of Florence Irene Jones was given at the Public Library at 503 West 145th street, New York, on February 17. Miss Jones' pupils were assisted by Dail Cox, baritone.

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PITTSBURGH APPEARANCE OF ALSEN AND SPIERING PRAISED

Isa Kremer Gives Delightful Program—Minneapolis Symphony Received with Enthusiasm—Notes

Pittsburgh, Pa., February 8.—Drawing the enthusiastic commendation of the press and one of the most discriminating audiences of the season, Elsa Alsen, soprano, revealed herself as one of the finest artists to visit Pittsburgh this year, singing on February 5 in joint recital with Theodore Spiering, violinist. With a program made up for the most part of Schubert and Brahms, Mme. Alsen sang with sheer genius. For her chief number she gave the Beethoven recitative and aria from *Fidelio*. The Schubert group was superb; the Brahms notable for its intensity.

Mr. Spiering opened his program with Tartini's Devil's Trill Sonata, followed by the Bach Chaconne. It was his first visit to the city since his trip in 1911 as conductor of the New York Philharmonic.

Carl Bernthal, Pittsburgh, was a welcome figure at the piano, his first appearance on a local platform in some years owing to a continued illness. His accompaniments were never intruding and he played with rare understanding.

ISA KREMER RECITAL

Isa Kremer drew an interested audience to Carnegie Music Hall for her local recital under the direction of Edith Taylor Thomson. The artist gave a delightful program, one of the most enjoyable Pittsburgh has had this season. Her ballad interpretations were unusual and finely given. Leon Rosenblum, at the piano, furnished capable accompaniments.

MINNEAPOLIS SYMPHONY ORCHESTRA

No program of the season held more worth and appeal than the concert played in Syria Mosque by the Minneapolis Symphony Orchestra under the direction of Henri Verbruggen. Two concerts were given by the mid-western organization, one on the evening of February 6, the other the matinee of February 7. The first playing had the Tchaikowsky No. 6 Pathétique Symphony as the principal feature and it received a magnificent rendition. In every way admirable was the conducting of Mr. Verbruggen, who has whipped his orchestra into shape and ability that increased tenfold the impression made last year. Schelling's Victory Ball was brilliantly played, with the Beethoven adagio from the ballet, Prometheus, heard here for the first time in years. The Bach Brandenburg Concerto, No. 5, in D major for clavencin, flute, violin and string orchestra opened the program. Lewis Richards is a master of the clavencin.

The matinee playing was particularly interesting with Viola Mitchell, Pittsburgh prodigy, pupil of Margaret Horne, playing the Saint-Saëns' concerto in admirable fashion.

NOTES.

Richard Kountz, Pittsburgh composer, has been selected by The Forum for its annual program this year. It is the custom of The Forum to select one composer each year whose work has won national attention and honor him in this manner.

Presentation of an operetta, *Mystery Island*, in St. Vincent's Archabbey, brought forth a really admirable bit of work from the pen of Rev. Raymond Balko. B. McM.

Thomas Makes a Hit

This letter needs no introducing nor explanation. It tells its own story, and it holds especial interest because it comes from the leader of one of the important choral organizations of the South:

R. E. Johnston, My Dear Sir:

I just want to address a few lines to express my deep appreciation for the beautiful work Mr. Thomas gave us on the evening of the 21st. We have had many fine artists with our organization, but none that could be compared with him.

I expected a great deal from him, but he far exceeded my highest expectations. He has of course, a magnificent voice, as most everyone knows, but in addition to this, he has everything that anyone might desire from a singer, and is really the most satisfying concert artist that it has been my pleasure to hear.

The entire evening was one of great pleasure, and I want to add that Mr. Hodges added greatly with his splendid accompaniments.

I want to thank you for the opportunity in presenting Mr. Thomas and I hope to have the pleasure of having further business with you.

If it is not asking too much I should like to have an autographed picture of Mr. Thomas. I have pictures of all of the artists we have ever had, which is quite a notable collection.

Yours very truly,

(Signed) JOSEPH A. PANTHER, Conductor,
Knights of Columbus Choral Club, Louisville, Ky.

January 26, 1925.

Schelling Enjoys His Children's Concerts

Ernest Schelling will give his first New York recital since his series of "concerto concerts" on March 3. His series of orchestral concerts for children in New York and Boston are winning high favor and teaching Mr. Schelling new things. He reports that one of his young listeners at his Philharmonic series has written about the choirs of the orchestra as "the strings, the brass, the wood works and the persuasion."

Os-ke-non-ton Repeats Song Three Times

Os-ke-non-ton, Mohawk chief, who blossomed forth with a very decided success at Town Hall, New York, recently, has made a translation into the Mohawk language of By the Waters of Minnetonka. In his estimation it is an ideal tongue in which to lend proper expression to the popular lyric. Evidently he was correct, for sung in the manner he gave it, he had to repeat it three times before the audience was satisfied.

Bookings for Vreeland

Jeannette Vreeland will be heard in recital at Briarcliff Manor, today, February 26. She will fulfill the engagement in connection with her recital in Maplewood, N. J., the following evening. March 20 the soprano is booked for an appearance in Pittsburgh. She sang in this Pennsylvania city on October 21, when she gave a recital for the Pittsburgh Tuesday Music Club.

Fred Patton Praised

Fred Patton recently sang *The Messiah* with the Detroit Symphony Choir and his performance was noticed as follows in the Detroit News: "Patton was found to have a

splendid, ringing voice which he used as a deeply studied artist. He was especially effective in *Why Do the Nations*, probably as difficult a work as was ever written."

Alfred Boyce Praised as Conductor

The Amphion Glee Club, of which Alfred Boyce is the conductor, recently gave a concert in the auditorium of the State Street School, Hackensack, N. J. A program of wide variety was presented which gave the members of the male chorus ample opportunity to display their talents. According to the Bergen Evening Record, "To Alfred Boyce goes the lion's share of praise, for the chorus was exceptionally well trained, which was evidenced in the precise expert rendition of all the numbers."

Erna Rubinstein in Detroit

Following her coast tour, which ended in Corvallis, Ore., Erna Rubinstein immediately boarded the fast trans-continental train to reach Detroit in time for a joint recital with Diaz on February 9 at the Arcadia Auditorium in the James Devoe course.

Segall for Havana

Following his New York debut and a highly successful concert in his home town of Savannah, Ga., Arno Segall will appear in Havana, Cuba, in joint recital with Ulysses Lappas, under the local auspices of the Sociedad pro Arte Musicae.

Buzzi-Pecchia Writes Galli-Curci Song

Buzzi-Pecchia has just written a new Spanish song, *La Sevilliana*, for Galli-Curci. It will be published shortly by Carl Fischer.

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OPINIONS OF THE PRESS

Yvonne D'Arle

Yvonne D'Arle, Metropolitan Opera soprano, left last week for a concert tour through the Middle West. She expects to return to New York for a few weeks before leaving for St. Louis where she will be principal prima donna with the St. Louis Municipal Opera Company in May, June and July. Miss D'Arle has received considerable praise for her work as an operatic singer, but the following criticisms were translated from the papers at Nice, France, where she gave a recital in the early fall just before sailing for America:

With her magnificent voice, one of the loveliest we have heard, Yvonne D'Arle charmed her audience by singing in English. Today, by Hauer, and an aria from Puccini's *Manon Lescaut*. Miss D'Arle is an accomplished artist. Her voice holds a fullness and brilliancy, and the refinement of her bearing and gestures, her grace, creates a sensation.—*L'Eveil de Nice*.

Miss D'Arle possesses a youthful voice, fresh as a breeze of the sea, limpid as crystal and equal in quality from the purely marvelous medium to the high, full tone. She has but to smile and the tones seem to come of themselves, without the least effort. We are then gripped by an emotion that lasts long after she has ceased to sing. It is in her nature that it is so, but it seems always to have been so, a gift which has won success and will bring her in the near future an international renown.—*Le Petit Nicosia*.

Ashley Pettis

Recently Ashley Pettis broadcasted a program from station WEEL, and that he was successful in conveying pictures of what he played may be gained from the following:

Yvonne D'Arle
lowing, which appeared in the Boston Telegram:

Ashley Pettis, strictly American pianist, must have been thinking of his recent overseas tour as he played compositions for the Edison station WEEL. Sitting in a New York studio, sent overland to the operating room in Boston, no doubt as his mind strayed to the turbulent Atlantic waters he put his whole soul into his music as he saw it. He was playing one of MacDowell's compositions entitled "The Ocean." The reef of home comes in, the ship climbs over the bow of the ship and the fading swish as the water swept aft to the stern was well pictured.

We even believed we could detect his description of the effects of mal de mer. . . . Descending from the sudden roar and rush of billowing waves, the music suddenly became listless and mournful. It was not the lull after the storm. . . . Water songs seem to be particular favorites with Mr. Pettis. As he played Brook Over the Pebbles, there arose immediately a picture of the swirling bubbling little stream, bumping against larger stones, eddying into little crevices, then spreading out into calm pools. It made one almost forget the snow and cold and believe spring was with us once again.

Laura Littlefield

The following are echoes of Laura Littlefield's recent recital at Jordan Hall, Boston:

It is rare good fortune for artist and hearers alike when the artist shows, in large degree, possession of the various qualities that make a good performance when there is no apparent lack of any such quality. . . . Miss Littlefield has a voice of excellent beauty, which she uses in an entirely satisfying way; she has a most gracious and pleasing stage presence; she interprets her songs with unusual intelligence, discriminating sharply between styles as well as between moods; she enters fully into the character of her songs, illuminating them by facial expression and bodily pose as well as by varying tonal qualities of voice; her diction in all her languages is excellent, and she does

not distort or exaggerate the music in order to gain effect.—Boston Transcript.

Her interpretations are very thoughtful and intelligent, her diction usually good, her piano and mezzo-forte singing a delight. Her program was one which many more famous singers might emulate to advantage.—Boston Globe.

As is her custom, Mrs. Littlefield chose an interesting program, well arranged, and she sang with beautiful precision and clarity of tone and diction. An admirable musician.—Boston Herald.

Lawrence Clifford Gibson

Lawrence Clifford Gibson, the new American tenor, won the following praise after his debut recital at Lyon & Healy Hall, Chicago:

Mr. Gibson presented vocal tributes which have reached a praiseworthy state of development. His voice has a robust timbre, it has power, and there is also a pleasant quality throughout the range.—Maurice Rosenfeld, Chicago Daily News.

Ample, resonant and unusual voice.—Eugene Stinson, Chicago Daily Journal.

Mr. Gibson has a tenor voice of good natural quality—Karleton Hackett, Chicago Evening Post.

I decided he has very reliable and useful vocal chords.—Herman Devries, Chicago Evening American.

His tone is sturdy, his range wide, and his enunciation of the English language excellent.—Edward Moore, Chicago Tribune.

Harrison Potter

When Harrison Potter, pianist, played publicly for the first time in Boston a few seasons ago, one of the noted critics of that city referred to him as "a pianist for the discriminating," dwelling particularly on the fine taste, command of shading and subtlety which marked his interpretations. Since that time Mr. Potter has played in Boston on several occasions, and each appearance has deepened the excellent original impression made on those who heard him. Thus, he returned to Boston for another recital at Jordan Hall this season and was the recipient again of great praise. That he added another success to his growing list is indicated by the following excerpts from the reviews:

Fluent in his technic, and of impeccable taste . . . throughout the eighteen continuous David-bundertances of Schumann, he played with appreciation of their swift changes of mood, their varying characterizations.—Boston Evening Transcript.

Once more Mr. Potter proved himself an admirable pianist. Taste is his and intelligence, musical insight and a rare discretion.—Boston Evening Transcript.

He is an excellent pianist indeed . . . alive to the nuances in the subtlety to be gained in phrasing. He has excellent range of tonal value which never resorts to force to gain breadth. His technic is such that he can play broken chords or runs with rippling delight.—Boston Globe.

Mr. Potter is a well equipped pianist with ripe technic, enthusiasm and a keen feeling for rhythm and melody. In a word, a virile, sound American pianist without frills or pretensions.—Boston Advertiser.

To have heard Harrison Potter play Debussy's "La terrasse des audiences du clair de lune" and Griffes' "The White Peacock" last evening was alone well worth whatever effort it cost to attend his concert. . . . Mr. Potter is unquestionably first and last a pianist after the manner demanded by these pieces. To have heard him in them was revelation of what can be achieved in sheer beauty of light, liquid tone, silken in texture; in delicate, subtle nuances, both rhythmic and dynamic.—Boston Transcript.

An artist of sensitive mood and accurate brush.—Christian Science Monitor.

Grace Kerns

The following appeared in the Manchester Evening Herald after Grace Kerns'

recent appearance there in concert:

Grace Kerns is a concert singer who possesses a wonderfully fine lyric soprano voice. It is one of rare quality. Her high notes range clear and true and her personality won the hearts of her audience early in the concert. Miss Kerns' soprano proved wonderfully strong and clear above the strong masculine voices. She displayed a wonderful clarity of tone which was crystal-like. She possesses a perfect method of technic. It is doubtful if Manchester has ever heard a more artistic performance than that given by Miss Kerns.

Hans Kindler

"One of the greatest living masters," said the Toronto Saturday Night after Hans Kindler's recent recital in Toronto. That paper also stated:

The unique magnetism of his personality impressed itself on thousands of hearers. He does not, however, depend upon personal magnetism for his appeal. He is clearly one of the great living masters of his instrument, with the same pure and glowing inspiration that Kreisler reveals on the violin. Ordinary cello performances reveal the defects of the average human voice—roughness, unevenness and meaningless lapses from sustained tone. It takes genius to make the cello truly noble and colorful, and genius of this order Kindler assuredly possesses. His personality is so healthful, his musicianship so buoyant and gracious that it inspires the happiest mood in his listeners. The breadth and delicacy of his tone, its smoothness and expressive coloring, and its impeccable purity make his interpretations consistently delightful.

E. Robert Schmitz

E. Robert Schmitz recently returned from a four months' coast to coast tour. Of Schmitz the San Francisco Examiner says:

"Today he is a leader of the craft—a man who in his 'adventures among masterpieces' leads his audience into realms of strange and subtle beauty." Ray Brown of the Chronicle writes: "A pianist who has the power of holding one's interest simultaneously in the technical, intellectual and emotional values of music." And Charles Woodman of the Call adds: "His program in-

Bruno Huhn's Songs and Duets Programmed

Bruno Huhn's songs and duets will comprise a program to be sung by local artists at Rauscher's in Washington, D. C., on Saturday afternoon, April 4. The concert is one of three being organized by Alumnae club members of the Mu Phi Epsilon National Honorary Musical Sorority, the profits of which will go to the MacDowell Colony at Peterboro. Mr. Huhn will be at the piano.

Flesch Soloist with Philadelphia Orchestra

Carl Flesch, whose soloist engagements with the Philadelphia Orchestra earlier in the season had to be postponed on account of an injury, will appear with that organization on March 27 and 28.

Breton Makes Detroit Debut

Ruth Breton made her Detroit debut on February 7 in joint recital with Bachus at the Detroit A. C., which offers excellent concerts.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

NATJA

The third of the operettas promised for the present season had its premiere last week. B. C. and F. C. Whitney presented *Natja*, the score adapted from various Tschaikowsky melodies and arranged by Karl Hajo. Harry B. Smith wrote the lyrics. The cast was one of exceptional quality, the principals being Madeline Collins, Mary Mellish, George Reinherr, Warren Proctor and, for comedy, Alexander Clark, long associated with musical attractions of various kinds.

There are many things to recommend *Natja* to all lovers of music. The first is the splendid singing by the four principals, and who can resist the wonderful melodies of Tschaikowsky? The fifth symphony was drawn upon and the two principal love themes were taken from its strains, which everyone loves. There were also bits of the 1812 and various other numbers.

Miss Collins and Mr. Reinherr had many opportunities for beautiful duets. Miss Mellish's lovely solo was heard in the third act. There Is a Garden in Loveland, and Miss Collins had a splendid number in the second act, Shall I Tell Him? and Reminiscences, in the third act. The score with its irresistible music will carry this new production far.

The producers were not so fortunate in their book, and the comedy for Mr. Clark was exceedingly poor in spots, which can easily be changed and remedied for the better. It has been given a beautiful background and lovely costumes and while the chorus is not large, all seem to have good voices and sing particularly well. Perhaps of the three operettas now running, *Natja* will have the greatest appeal for real musicians, if for nothing more than the simple curiosity to see what is being done with the Tschaikowsky music.

Miss Collins, formerly with the Gallo Opera Company, makes a charming little figure, sings sympathetically, and her scenes with Mr. Reinherr are particularly effective. Mary Mellish comes from the Metropolitan, and in hearing her in this role of the Czarina her admirers are given ample opportunity to enjoy her voice. She has a handsoe stage appearance, looks very regal and sings beautifully, a splendid contrast to the petite Miss Collins. George Reinherr, who made his debut as a light opera star in *The Chiffon Girl* with Eleanor Painter, has the biggest opportunity so far in his career. He is very striking in his looks, and has many opportunities for singing, which he takes full advantage of. Warren Proctor, the baritone, has a small singing part in comparison with the others, and it is not until the last act that he really has an opportunity.

It is to be hoped that this lovely operetta will have sufficient patronage to carry it well on into the summer.

THE RIALTO

The feature picture at the Rialto last week was a hold over from the Rivoli the week before—Thomas Meighan in *Coming Through*. The program opened with the Dance of the Hours, played by the Rialto Orchestra with Willy Stahl conducting. This lovely music is always roundly applauded in these theaters. This was followed by the Riesenfeld Classical Jazz, one of George Gershwin's new numbers, *Fascinating Rhythm*, being played. This, too, was much applauded. The soloist was Frances Newsome, soprano, who sang the aria from *La Coq d'Or* delightfully. After the feature, perhaps the most novel unit of the program was presented by C. Sharpe Minor at the Wurlitzer, who gave an original talk in which he explained the various parts of the Wurlitzer organ, the sounds that were produced and how. This was listened to attentively and the speaker could have continued for some time, so much interest did he create. Just before the comedy there appeared a small jazz orchestra which gave two numbers that quite brought down the house. Spotlights were thrown upon them and their exit was a sign for more applause. It might be considered an all-jazz program at the Rialto and it certainly was what the Rialto audiences enjoy.

THE STRAND

The principal feature of the Strand musical program last week was the splendid presentation of excerpts from *La Traviata*, given by the Mark Strand Symphony Orchestra and Emily Day, coloratura soprano, who, in a costume of Violetta, sang several of the well known arias to the evident enjoyment of all present. She displayed a fine, clear voice, particularly in its upper register, and was deserving of the warm commendation accorded her. Another vocal demonstration worthy of mention was a scene entitled Down on the Wharf, wherein the Strand Male Quartet, dressed in sailor clothes, sang *Three for Jack and Eight Bells*. Anatole Bourman was an atmospheric addition and danced the Sailor's Hornpipe. Mlle. Klemova and M. Daks gave a graceful exhibition of a Polish dance, beautifully and appropriately costumed. Madeleine MacGuigan, violinist, was heard, with the Duo-Art piano, in Kreisler's Caprice Viennois and Hubay's *Hejre Kati*; she displayed fine tone and excellent technical equipment.

The picture introduced Richard Barthelmess and his wife, Mary Hay, in a comedy, *New Toys*. In this the wistful Richard appeared in a part that approached the slapstick, but he was enjoyed just the same. A Pathé production, *The Desert Dwellers*, which it was announced was released in co-operation with the American Museum of Natural History,

and the usual Topical Review made up the remainder of the program.

THE PICCADILLY

At the Piccadilly last week John Hammond opened the program with two organ solos—Seventeen, by Berlin, and Please, by Waterson. Before seating himself at the console he made a few witty remarks regarding his selections which amused the large gathering immensely. Then, as the organ was lowered the orchestra pit was raised revealing the players all ready for action. Loud applause greeted Conductor Frankin who offered Gems from Rose Marie (Friml-Stothart), Mr. Frankin playing beautifully one of the hits from this show as a violin solo. Frank Johnson, baritone, sang delightfully the popular number, *Marcheta*, and for the "Interlude Artistique" were presented Mlle. Karola Alenewa, danseuse, and Frank Johnson again; this, too, was thoroughly enjoyed.

The feature picture was *The Parasite*, starring Owen Moore and Madge Bellamy. The comedy was called *The Water Wagon* and was very funny. The Piccadilly Pictorial was good, as always.

THE CAPITOL

In reviewing a performance at the Capitol it is difficult to pick out one particular feature from another, there is so much that is interesting. First mention should go, of course, to Conductor David Mendoza and his very fine orchestra. To the writer, at least, the playing of this band of musicians and the beautiful readings of the conductor are to be counted as fine as anything offered along Broadway. Goldmark's *Sakuntala* was a gem of perfection and the orchestral effects produced were magnificent. Yasha Bunchuk, solo cellist, proved his mastery of his instrument with the ease with which he surmounted all technical difficulties in the Saint-Saëns *A minor concerto*, and the beautiful quality of tone he produced. Gladys Rice and William Robyn delighted in a vocal duet called *Shadowland* (Brooks-Ahert) in which they were assisted by the Capitol double quartet—a beautiful number. For *Divertissements*, Caroline Andrews and Douglas Stranbury sang a duet from *Rigoletto* (*On Every Festal Morning*), he proving a particular favorite, and Frank Moulin and the Capitol Ballet Corps repeated *A Fantasy*, so well liked the week before.

The feature picture was *The Monster*, starring Lon Chaney, and proved one of those spooky things one dreams about later on the same evening.

THE RIVOLI

The program presented at the Rivoli last week was more elaborate than usual. First of all, there was the first movement of the Grieg concerto, played on the Ampico by Margaret Volavy, with accompaniment by the Rivoli Orchestra, Irvin Talbot and Emanuel Baer conducting. The scenic setting for this was artistic and the whole effect of the number excellent, but the audience on Tuesday evening was not as enthusiastic as it should have been. The concerto was followed by the Rivoli Pictorial, which invariably is interesting.

The ambitious feature of the program was *Zampa*, a dramatization of Herod's overture, which enlisted the services of the orchestra, singers and dancers. There was some well done pantomime in this, and the singing and dancing also were good. The orchestra played the score with understanding.

La Torrecilla in Saint-Saëns' *The Swan* was thoroughly delightful, dancing with charm and grace in a truly "swan like" fashion.

The feature picture was *The Top of the World*, adapted from the novel by Ethel M. Dell. This is typical movie stuff, especially the down pour of rain and the resultant flood. However, notwithstanding this the photoplay is well directed and well acted. Anna Q. Nilsson and James Kirkwood have the leading parts, the latter taking the duel role of Burke Ranger and Guy Ranger. The program was concluded with *Sleeping Sickness*, a Universal Comedy.

Pleiades Club Entertains Artists

At the Pleiades Club dinner, last Sunday evening, February 15, several well known musical artists were down as guests of honor, including Mario Chamlee, Cecil Arden, and Phradie Wells, all of the Metropolitan Opera House. Vilhjalmur Stefansson, the arctic explorer, gave a fascinating account of Iceland, as did also Mme. Lyska, of the Paris Opera, and Eggert Stefansson, tenor, sang several Icelandic songs. Some other artists of the evening were Thomas McGranahan, tenor, Jean Tennyson (of "Adrienne"), Mabel Corlew, mezzo soprano, Melba Alter, soprano, and a young violinist named Birkenholz, who played with fine tone, commanding technic, and an impressive degree of musicianship.

Leonard Liebling delivered a talk called Beethoven and Other Plagiarists. Frank H. Grey was the toastmaster of the evening.

More Artists Perform Mana-Zucca Works

Week by week the already long list of artists who favor the Mana-Zucca compositions grows larger. During the past week, the following artists have programmed her compositions: Barbara Maurel (The Cry of the Woman, Big Brown Bear, In Loveland, and Nichavo), Devora Nadworney (Love, You Are My Keeper, In God We Trust, In Loveland), Bernice Mershon (Nichavo), Cecil Arden (The Big Brown Bear), Dorothy Stearns Mayer (Fluttering Birds), Rachel Jane Hamilton (Fluttering Birds, four times in one week), Percy Long (Nichavo) and Bessie Arrington (Ah Love, Will You Remember?).

Morrill's Pupils in Delightful Recital

A delightful musicale was given on February 15 at the Park Avenue home of Vivien Levett, pupil of Laura E. Morrill. On this occasion Mme. Morrill introduced one of her new pupils, Rosalind Ross, the possessor of a lovely mezzo soprano voice. Miss Levett's voice and personality also were much admired at this musicale. Grace Nott and Florence Gaugel were the two artist pupils appearing, and of course added much to the success of the program. Anna Helmke demonstrated that she has a promising soprano voice and is an excellent musician.

Mérô to Play in Notre Dame

Contracts have been signed for a recital by Yolanda Mérô in Notre Dame, Ind., on April 23. The pianist will fulfill this engagement in connection with her recital in Indianapolis on April 26, which has already been announced.

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THURSDAY, FEBRUARY 26

New York Symphony Orchestra, afternoon..... Carnegie Hall
Philharmonic Orchestra, evening..... Carnegie Hall
Frank Sheridan, piano recital, evening..... Aeolian Hall
Erminia Ligotti, song recital, evening..... Town Hall

FRIDAY, FEBRUARY 27

Philharmonic Orchestra, afternoon..... Carnegie Hall
New York Symphony Orchestra, evening..... Carnegie Hall
Grace Divine, song recital, evening..... Aeolian Hall

SATURDAY, FEBRUARY 28

Symphony Concert for Young People, afternoon..... Carnegie Hall
Dusolina Giannini, song recital, evening..... Carnegie Hall
Anna Diamond, piano recital, evening..... Aeolian Hall
American Orchestral Society, evening..... Town Hall

SUNDAY, MARCH 1

Cecilia Hansen, violin recital, afternoon..... Carnegie Hall
New York Symphony Orchestra, afternoon..... Aeolian Hall
International Composers' Guild, evening..... Aeolian Hall
Louise Graveure, song recital, afternoon..... Town Hall

MONDAY, MARCH 2

Stringwood Ensemble, evening..... Aeolian Hall
Louise Graveure, song recital, afternoon..... Town Hall
Oliver Denton, piano recital, evening..... Town Hall

TUESDAY, MARCH 3

Francis Macmillen, violin recital, evening..... Carnegie Hall
Flonzaley Quartet, evening..... Aeolian Hall
Gisella New, violin recital, evening..... Town Hall

WEDNESDAY, MARCH 4

Philharmonic Orchestra, evening..... Carnegie Hall
Adela Bliss, song recital, evening..... Aeolian Hall
R. Emmet Kennedy, evening..... Town Hall

THURSDAY, MARCH 5

New York Symphony Orchestra, afternoon..... Carnegie Hall
Philharmonic Orchestra, evening..... Carnegie Hall
Bianca Del Vecchio, piano recital, evening..... Aeolian Hall
Frances Leffter, song recital, evening..... Town Hall

FRIDAY, MARCH 6

Philharmonic Orchestra, afternoon..... Carnegie Hall
Elishua Trio, evening..... Aeolian Hall

SATURDAY, MARCH 7

Maria Ivogun, song recital, afternoon..... Carnegie Hall
Children's Concert, morning and afternoon..... Aeolian Hall
Folks University Concert, evening..... Town Hall

SUNDAY, MARCH 8

Philharmonic Orchestra, afternoon..... Carnegie Hall
New York Symphony Orchestra, afternoon..... Aeolian Hall
Society of the Friends of Music, afternoon..... Town Hall

MONDAY, MARCH 9

Beethoven Association, evening..... Carnegie Hall
Dai Buell, lecture recital, evening..... Chickerling Hall

TUESDAY, MARCH 10

Philadelphia Orchestra, evening..... Carnegie Hall
Hyman Rovinsky, piano recital, afternoon..... Aeolian Hall
Washington Heights Musical Club, evening..... Aeolian Hall
Julia Culp, song recital, evening..... Town Hall

WEDNESDAY, MARCH 11

State Symphony Orchestra, evening..... Carnegie Hall
Wilhelm Bachus, piano recital, evening..... Aeolian Hall
Lucilla de Vescovi, song recital, evening..... Town Hall

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WHERE THEY ARE TO BE

February 26 to March 12

ALTHOUSE, PAUL: New Rochelle, N. Y., Mar. 2. St. Paul, Minn., Mar. 3.

ARDEN, CECIL: Trinidad, Colo., Feb. 28. Ft. Collins, Colo., Mar. 6. Greeley, Colo., Mar. 7. Alliance, Neb., Mar. 9. Rapid City, S. D., Mar. 10. BANNERMAN, JOYCE: West Hoboken, N. J., Feb. 27. BARBOUR, INEZ: Syracuse, N. Y., Mar. 7. Baltimore, Md., Mar. 11. BARRETT, JOHN: Princeton, N. J., Feb. 27. BAROZZI, SOCRATE: Syracuse, N. Y., Feb. 28. BOCK, HELEN: Philadelphia, Pa., Mar. 2. Danville, Ind., Mar. 5. Erie, Pa., Mar. 8. BRAILOWSKY: Chicago, Ill., Feb. 27, 28. Toronto, Can., Mar. 6. Chicago, Ill., Mar. 8. BRASLAU, SOPHIE: Chicago, Ill., Mar. 1. Des Moines, Ia., Mar. 4. CHAMBER MUSIC SOCIETY OF SAN FRANCISCO: San Francisco, Cal., Mar. 10. Palo Alto, Ca., Mar. 12. CHRISTIAN PILLER: Rochester, N. Y., Mar. 9. CLAUSSSEN, JULIA: Duluth, Minn., Mar. 1. Sedalia, Mo., Mar. 5. CORTOT, ALFRED: Los Angeles, Cal., Feb. 27, 28. Tacoma, Wash., Mar. 3. Portland, Ore., Mar. 4. Seattle, Wash., Mar. 6. CROOKS, RICHARD: Philadelphia, Pa., Mar. 3. DAMDUN, ROYAL: Modesto, Cal., Mar. 3. Sacramento, Cal., Mar. 5. San Francisco, Cal., Mar. 10. San Francisco, Cal., Mar. 9. Los Angeles, Cal., Mar. 10. San Bernardino, Cal., Mar. 12. DAVIS, ERNEST: Birmingham, N. Y., Mar. 9. DENISHAW DANCERS: Wilmington, Del., Feb. 26. Lancaster, Pa., Feb. 27. Pittsburgh, Pa., Feb. 28. Springfield, Ill., Mar. 2. Champaign, Ill., Mar. 3. Davenport, Ia., Mar. 4. Rockford, Ill., Mar. 5. South Bend, Ind., Mar. 6. Ft. Wayne, Ind., Mar. 7. Findlay, O., Mar. 9. Newark, O., Mar. 11. Morgantown, W. Va., Mar. 12. DIAZ, RAFAELO: Rochester, N. Y., Mar. 5. DUCLAIRE: Rochester, N. Y., Mar. 12. ELMAN, MISCHA: Rochester, N. Y., Feb. 26. ENESCO, GEORGES: Phoenix, Ariz., Mar. 5. Los Angeles, Cal., Mar. 7. Hollywood, Cal., Mar. 11. San Diego, Cal., Mar. 12. FLONZALEY QUARTET: Torrington, Conn., Mar. 4. Boston, Mass., Mar. 5. Norwich, Conn., Mar. 6. Poughkeepsie, N. Y., Mar. 7. Philadelphia, Pa., Mar. 8. Washington, D. C., Mar. 9. Bloomsburg, Pa., Mar. 11. GABRILOWITSCH, OSSIP: Palm Beach, Fla., Mar. 2. GIANNINI, DUSILINA: Modena, Can., Mar. 5. Holyoke, Mass., Mar. 6. GRAVEURE, LOUIS: Atlantic City, N. J., Feb. 28. GREENFIELD, FLORA: Scranton, Pa., Feb. 26. HEMPEL, FRIEDA: Montpelier, Vt., Feb. 26. Lawrence, Mass., Mar. 1. Manchester, N. H., Mar. 2. Lowell, Mass., Mar. 4. Brockton, Mass., Mar. 8. HESS, MYRA: St. Paul, Minn., Feb. 26. Duluth, Minn., Feb. 27. Kansas City, Mo., Mar. 3. Los Angeles, Cal., Mar. 7. HINSHAW'S IMPRESARIO: Daytona Beach, Fla., Feb. 27. University, Va., Mar. 2.

Washington, D. C., Mar. 5. Wilmington, Del., Mar. 9, 10. **HINSHAW'S MARRIAGE OF FIGARO:** Brownwood, Tex., Feb. 27. Abilene, Tex., Feb. 28. Albuquerque, N. M., Mar. 2. El Paso, Tex., Mar. 4. Phoenix, Ariz., Mar. 6. Yuma, Ariz., Mar. 10. Kansas City, Mo., Mar. 10. Topeka, Kans., Mar. 11. Warrensburg, Mo., Mar. 12. **HOUSE, FOSTER:** Brooklyn, N. Y., Mar. 1. **HUNTER, LOUISE:** Atlantic City, N. J., Mar. 7. **JACOBSEN, SASCHA:** Schenectady, N. Y., Mar. 3. **JERITZA, MARIA:** Detroit, Mich., Feb. 26. Boston, Mass., Mar. 1. Pittsburgh, Pa., Mar. 3. San Antonio, Tex., Mar. 10. **KINDLER, HANS:** Washington, D. C., Mar. 3. Baltimore, Md., Mar. 4. Chicago, Ill., Mar. 6, 7. **KOCHANSKI, PAUL:** Cambridge, Mass., Feb. 26. **LAPPAS, ULYSES:** Havana, Cuba, Mar. 10-12. **LEPORELSKA, ETHEL:** Zanesville, O., Feb. 26. Columbus, O., Feb. 27. Tallahassee, Fla., Mar. 3. Tampa, Fla., Mar. 5. Hollins, Va., Mar. 7. Richmond, Va., Mar. 9. New Rochelle, N. Y., Mar. 10. Boston, Mass., Mar. 12. **LERNER, TINA:** Aiken, O., Feb. 28. **LETHERIDGE, FLORENCE:** Brooklyn, N. Y., Mar. 1. **LETZ QUARTET:** Pittsburgh, Pa., Feb. 27. Birmingham, Ala., Feb. 28. Spartanburg, S. C., Mar. 2. Chapel Hill, N. C., Mar. 3. Roanoke, Va., Mar. 5. Forsyth, Ga., Mar. 9. Roanoke, Ga., Mar. 10. Selma, Ala., Mar. 11. **LEVITZKI, MISCHA:** Newark, N. J., Feb. 26. Schenectady, N. Y., Mar. 3. **MACMILLEN, FRANCIS:** Boston, Mass., Feb. 26. **MAIER AND PATTISON:** Chambersburg, Pa., Feb. 26. New Britain, Conn., Mar. 1. Summit, N. J., Mar. 3. Brockton, Mass., Mar. 6. Boston, Mass., Mar. 7. Lincoln, Neb., Mar. 10. Chicago, Ill., Mar. 12. **MEDTNER, NICHOLAS:** New Haven, Conn., Mar. 2. **MELISOL, KATHRYN:** New Orleans, La., Mar. 4. **MELUIS, LUELLA:** Monte Carlo, Feb. 26-Mar. 10. Madrid, Spain, Mar. 12. **MERO, YOLANDA:** Portland, Me., Feb. 27. Brooklyn, N. Y., Mar. 1. Worcester, N. Y., Mar. 3. Winnipeg, Can., Mar. 9-10. **MIDDLETON, ARTHUR:** Norwalk, Conn., Feb. 27. Cedar Rapids, Ia., Mar. 3. St. Paul, Minn., Mar. 5. Minneapolis, Minn., Mar. 8. Minneapolis, Minn., Mar. 6. Omaha, Neb., Mar. 9, 10. **MORGANA, NINA:** Atlantic City, N. J., Feb. 28. **MURPHY, LAMBERT:** Rochester, N. Y., Feb. 27. **NORTHRUP, MARGARET:** Brooklyn, N. Y., Mar. 1. **NOVAES, GUIOMAR:** St. Petersburg, Fla., Feb. 28. Miami, Fla., Mar. 2. Orlando, Fla., Mar. 6. **PATTON, FRED:** Philadelphia, Pa., Feb. 26. **POWELL, JOHN:** Harrisonburg, Va., Mar. 6. Rochester, N. Y., Mar. 12. **RAYMOND, GEORGE PERKINS:** Garden City, N. J., Mar. 7. Plainfield, N. J., Mar. 9. **SANDOR, ARPAD:** Atlantic City, N. J., Feb. 28. **SCHELLING, ERNEST:** Boston, Mass., Feb. 28.

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SCHIPA, TITO: Pittsburgh, Pa., Feb. 26. **SEGALL, ARNO:** Havana, Cuba, Mar. 10-12. **STANLEY, HELEN:** Philadelphia, Pa., Feb. 26, Mar. 12. **STRAVINSKY, IGOR:** Norwich, Conn., Feb. 27. Cincinnati, O., Mar. 6, 7.

MILAN

(Continued from page 7)

rari as Annina, Francesco Dominici as Gastone, Giuseppe Nessi as the Marchese, Pariso Votto as Borone, Aristide Baracchi as the Doctor, and Toscanini conducted. Gilda Dalla Rizza made her first appearance this season as Violetta. Vocally her first act seemed weaker than last season, especially the high tones of Sempre Libera, and she seemed to be exhausted at its finish. In the balance of the opera her work was magnificent. She sings with much warmth and emotion and her last act is especially impressive; she was welcomed with much applause by her many Milan admirers. It was a first appearance at La Scala for tenor Menescaldi, the Alfredo. He sings with much charm and freedom and his solo of the second act was rendered with much ability. His voice seems light for a house the size of La Scala, but he uses it with knowledge and he was well received. Molinari, as Germont the elder, was good both vocally and artistically. The minor roles were handled creditably. Toscanini's interpretation of these old standard operas is enchanting. He makes the public feel all the subtle beauty these great old works contain. He responded with the artists to the enthusiastic applause several times at the end of each act. The scenery was magnificent and the costumes, by Caramba, were gorgeous.

At La Scala during the week ending January 25, the operas presented were: Thursday evening, first performance of Andrea Chenier; Saturday evening, Traviata was announced but was postponed, owing to the indisposition of Dalla Rizza; Sunday afternoon there was a repetition of La Bohème, with Rossina Torri as Musetta, for the second time. She has pleasing voice and made a charming Musetta; the audience applauded warmly after her solo of the second act, and the house was sold out. In the cast of Andrea Chenier, Aureliano Pertile as Chenier was received with much enthusiasm. After the Improviso in the first act the applause held up the performance several minutes. Towards the end of the opera he showed signs of fatigue, especially in the last duet, which is not surprising as he is really overworked. Molinari as Gerard is not happily cast. He did his best to fill the requirements. His voice is a powerful one but not always pleasant. Artistically he lacks much for this role. Hina Spani, as Maddalena, also was not happily cast. After hearing her as Margarita in Mefistofele one expected much more, both vocally and artistically. The smaller roles were competently filled. Maestro Gui conducted with his customary vigor and skill. The scenery and costumes showed improvement over last season's production, but there is still room for more.

FOREIGNERS AT THE CARCANO

At the Teatro Carcano, during the week ending January 4, there were given performances of Rigoletto, Barbiera, Cavalleria and Pagliacci, and Traviata. In both of the last named operas Robert Steele, young American baritone, continues to win favor with the Milan public. During the week ending January 11 there were repetitions of the same operas, and on Saturday evening, January 10, Il Trovatore was given. This opera, it is sad to relate, seems to be an unhappy choice for Milan this season. During the first part of the Carcano season that management gave a very poor production of this beloved opera. Of the performance of Saturday evening it is best not to talk at all—and La Scala, after the final dress rehearsal, postponed the production of the same opera.

At the Teatro Carcano, on January 25, there was the first performance of Lucia. In the cast were Robert Steele as Sir Ashton, Francesca Duret as Lucia, Salvatore Paoli as Edgardo, Pietro Quatrini as Arturo, Tito Bruschi as Raimondo, Gina Severina as Alice, Carlo Regondi as Normanno. Of interest is the fact that the three principal singers came from far distant points of the world. Miss Duret, the Lucia, is a young Australian coloratura soprano, who has a voice especially pleasing in the high register. She interprets the role with intelligence. Paoli, the Edgardo, is a native of South America, a young tenor with a pleasing voice, who acts with ability. Robert Steele,

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a young American baritone, comes from Philadelphia. As Sir Ashton he added another successful role to his repertory. He received much applause after his aria of the first scene. This young artist shows great talent and gains favor with the public at each appearance. The balance of the cast were all of Italian birth and all did their share towards giving a rounded out performance. Maestro Alberto Cheli conducted with ability. Scenery and costumes were adequate.

ANOTHER PUCCINI MEMORIAL CONCERT

The Poltronieri Quartet gave its ninth concert at the Teatro Del Popolo on Friday evening, January 9. The program given was in commemoration of Giacomo Puccini, composed of numbers from his most popular operas—Tosca, Manon, and Butterfly—with three artists of La Scala as soloists—Hina Spani, soprano; Inez Ferraris, soprano, and Aureliano Pertile, tenor. A splendid address was given by Giuseppe Adami, a close friend for many years of the late beloved composer. The Poltronieri Quartet itself played Crisantemi, by Puccini, two selections by Boccherini, and one by Catalani. All were received with much enthusiasm by the huge audience, the Teatro being filled to capacity.

The eleventh concert of the Poltronieri Quartet was given at the Teatro Del Popolo on January 23. On the program were a quartet by Debussy and another by Ravel, which were excellently interpreted by these popular artists, and a sonata for cello by Saint-Saëns, charmingly played by Prof. Valisi, accompanied with great taste by Prof. D'Erasmo at the piano. The house was, as usual, crowded and the audience showed its appreciation with hearty applause.

PIZZETTI MARRIED

The marriage of Ildebrando Pizzetti, director of the Milan Music Conservatory, to Radice Fossati, took place at the City Hall of Milan January 19. Mayor Commendatore Mangiagalli performed the ceremony and Maestro Arturo Toscanini was best man.

ANTONIO BASSI.

Mme. Colombati's Pupils Successful in Opera

Two of Mme. Colombati's pupils—Emily Day, coloratura soprano, and Beatrice D'Alessandro, mezzo soprano, appeared recently with success in Montreal, Canada, with the National Civic Opera Company. The following are excerpts from the press: "Miss D'Alessandro showed marked ability vocally and dramatically as Amneris in *Aida*"—(La Patrie, Montreal). "The public made enthusiastic demonstrations for the artists, principally for Emily Day, who sang the role of Philine. She delivered with so much perfection and 'legerete' the big aria, Je suis Titania, that she was obliged to yield to the insistent demand of the audience and accept the difficult task of repeating the entire aria." This was the most stirring moment of the season of opera.—(La Presse).

Oliver Stewart Engagements

Oliver Stewart, tenor, finds his time busily occupied between teaching and many recital engagements. On recent Sundays he has been the special soloist at the Lutheran Church of Our Saviour in Jersey City (a music festival), at the Clinton Avenue Congregational Church in Brooklyn, and at the Calvary M. E. Church in New York City. On February 7 he gave a recital at the Harvey School for Boys, Hawthorne, N. Y.

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OPPORTUNITIES

I SEE THAT—

It is rumored that Mary Garden will be engaged as director of the opera at Monte Carlo. Cleveland is making plans for a permanent opera association. The success of the California Master School appears to be assured. Jeannette Durno, pianist, will play in North and South Carolina early in April. Lazar S. Samoiloff gave a reception for Claire Dux. Irene Pecham (twelve years old) has been referred to as an amazing pianist. Clarence Gustlin has been in demand for his "interprets." Georges Enesco has recovered valuable manuscript thought to be lost when sent to Russia during the war with the Rumanian crown jewels. Richard Hageman and Isaac Van Grove will teach accompanying at the Chicago Musical College this summer. Eleanor La Mance has been engaged for William Wade Hinshaw's production of Donizetti's Elixir of Love.

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Two Aeolian Hall concerts will be given under the auspices of the David Mannes Music School. Zlatko Bolokovic, Croatian violinist, will be under the management of Daniel Mayer. John Coates, prominent English tenor, will visit America this season.

Anna Case will give two recitals in Palm Beach. Pierre Monteux may be engaged as musical director of the Monte Carlo Opera House. Marcella Geon has been on tour as pianist for the Alberto Pantomime Company. Marcel Dupré, now on a third American tour, will return to Paris on February 28. Walter Spry will conduct a summer master class at Alabama College for pianists and teachers. Umberto Sorrentino has organized the New York-Rome Grand Opera Company. Gaylord Yost has been reengaged for appearances in Guilford, N. C., and Greensboro, N. C. Louis Bailly will give a viola recital at Town Hall on March 28. The American Institute of Opera Art is rapidly taking form at Stony Point. An excellent Victor record has been made of the Washington and Lee Swing. Prince Basile Swiatopolk-Mirski is studying voice with Clara Novello-Davies. Helen Stanley will sing Madame Butterfly with the Philadelphia Civic Opera Company this evening. Ernest Hutcheson has completed his series of seven historical piano recitals in New York. The Daniel Mayer list for next season includes twenty-four artists and three special attractions. A music memory contest has been announced for the young people of Ohio. The Stringwood Ensemble will play a new trio by Stravinsky at its New York debut recital March 2. The Young Professional Musicians' Contest will be held by the Connecticut Federation of Music Clubs March 7. Artist pupils of Esperanza Garrigue are filling important engagements. Galli-Curci was referred to in England as "The Nightingale of America." The three-day convention of the Nebraska Music Teachers' Association was held in Lincoln February 9-11. Enrique F. Arbós has been admitted to membership in the Royal Academy San Fernando of Fine Arts. The Chamber Music Society of San Francisco is booking rapidly for next season. A reception for Edna Moreland will be given at Rafaelo Diaz' studio on March 1. Organist Edward Rechlin has returned from a tour of forty recitals. Leginska explains why she did not appear at her scheduled New York recital. Mayo Wadler has returned to America after three or four years spent abroad. Chevalier Marco Enrico Bossi, Italian composer-organist, died while en route to Europe. F. W. Riesberg's talk on Liszt at the Aldermanic Chamber was enjoyed by about 300 people, mostly men. Ellen Ballon, Charles Naegle and Beryl Rubinstein, pianists, are recent additions to the Daniel Mayer list.

HOW THEY LOOKED THEN—

ALEXANDER BLOCH.

They gave the young violinist bouquets when he was only six years old. (Pach Bros. photo.)

Marie Sundelius and Armand Tokatyan, both of the Metropolitan, featured Silberta-Vila's Beloved on their programs in New York on February 17. Following the première of Giovanni Gallurese, Frances Alda gave a midnight supper in honor of Monnermezz. New York is to hear three distinguished conductors as guests of the Stadium concerts this summer. "Liebling Night" was celebrated at the Musicians Club on February 19. Mr. and Mrs. Berthold Neuer gave a reception in honor of Moriz Rosenthal. Luella Meluis scored an immediate success at her London debut.

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